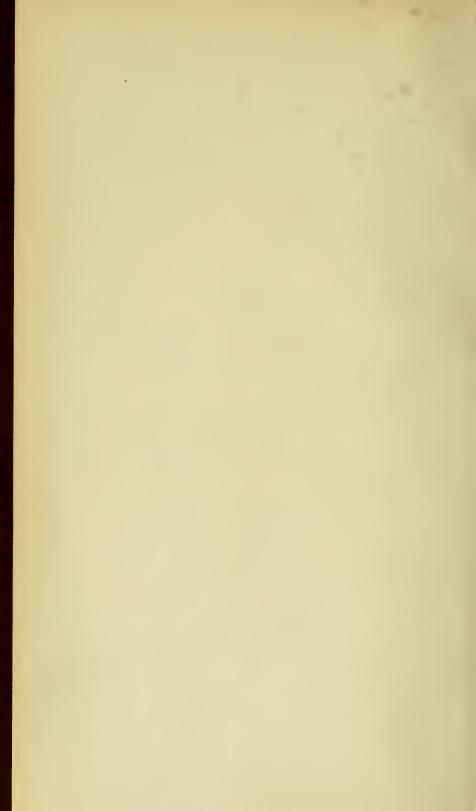








MT3.7 C981 26131



CASIMIR HALL

Sixteenth Season-1939-40

FACULTY RECITAL

Ьу

MR EFREM ZIMBALIST, Violinist MR VLADIMIR SOKOLOFF at the Piano

Wednesday Evening, January 24, 1940, at 8:30 o'clock

PROGRAMME

Ī Suite in A minor...... CHRISTIAN SINDING Presto Adagio Tempo giustoMAX REGER Sonata in A major..... (For violin alone) Allegro Andantino Presto Sonata in G minor... EFREM ZIMBALIST Adagio sostenuto-Allegro moderato Andante amoroso Allegro vivo H Concerto Gregoriano Ottorino Respighi Andante tranquillo Andante espressivo e sostenuto Allegro energico Ш Dance of the reed flutes Arab dance..... Tschaikowsky-Thare Chinese dance Concert phantasy on Rimsky-Korsakoff's "Le coq d'or"... EFREM ZIMBALIST

ALTONIA CHARLES

CASIMIR HALL

Sixteenth Season-1939-40

FACULTY RECITAL

MR STEUART WILSON, Tenor MR HARRY KAUFMAN, Pianist

Collaborating

Monday Evening, February 12, 1940, at 8:30 o'clock

PROGRAMME

Arias with violoncello obbligato		
"Woferne Du," from Cantata 41		
"O Seelen-Paradies," from Cantata 172		
Mary Wilson, Violoncello		
II		
Total eclipse George Frederick Handel		
Evening hymn (on a ground bass)		
Momus to Mars		
L'amour de moi		
La ancilla and la flame		
Le papillon et la fleur		
Common division it		
Comment, disaient-ils Franz Liszt		
IV		
Schwanengesang Auflösung FRANZ SCHUBERT		
Die Forelle		
Das verlassne Mägdelein Robert Schumann		
Aufträge		
7		
V Lutenist songs (1600-1620)		
Come away, come sweet love		
F		
Weep you no more, sad fountains John Dowland		
Farewell to arms		
W/L . (
When from my love		
Whither runneth my sweetheart?)		
Steinway Piano		



CASIMIR HALL

Sixteenth Season-1939-40

FACULTY RECITAL

MADAME ELISABETH SCHUMANN, Soprano MR LEO ROSENEK, at the Piano

Thursday Evening, February 15, 1940. at 8:30 o'clock

PROGRAMME

I
Ridente la calma
II
An Silvia FRANZ SCHUBERT Erlafsee Franz Schubert Fischerweise Franz Schubert
III
Auch kleine Dinge können uns entzücken
IV
Ich atmet' einen linden Duft Wer hat dies Liedlein erdacht? Frieden Gretel Gustav Mahler Hans Erich Pfitzner





CASIMIR HALL

Sixteenth Season-1939-40

FACULTY RECITAL

DR ALEXANDER McCURDY, Organist

Wednesday Evening, February 21, 1940, at 8:30 o'clock

PROGRAMME

Prelude and Fugue in E minor Vivace from Second Trio-Sonata Three Chorale Preludes

> Alle Menschen müssen sterben Vater unser im Himmelreich Erbarm' dich mein, O Herre Gott.

Prelude and Fugue in A minor

JOHANN SEBASTIAN BACH

H

Three Chorale Preludes, Opus 122 JOHANNES BRAHMS

Es ist ein' Ros' entsprungen, No. 8

O Welt, ich muss dich lassen, No. 11

O Welt, ich muss dich lassen, No. 3

The Tumult in the Praetorium from the Passion Symphony ... PAUL DE MALEINGREAU

Ш

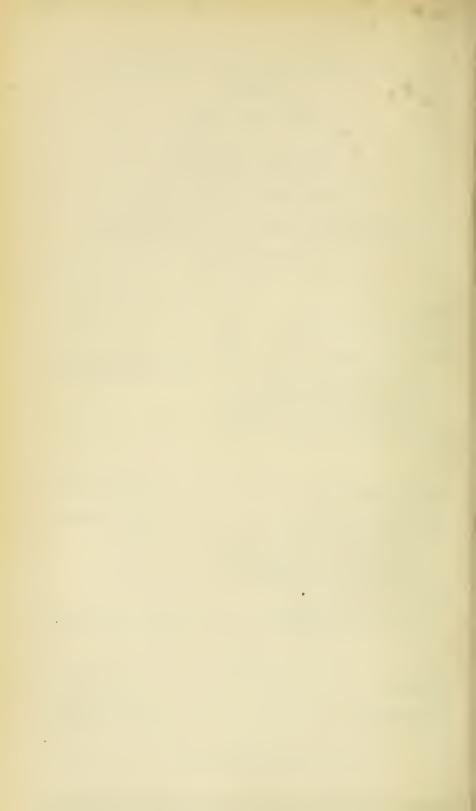
Communion

RICHARD PURVIS

Veni Emmanue!

.... ARTHUR EGERTON

AEOLIAN-SKINNER ORGAN



CASIMIR HALL

Sixteenth Season-1939-1940

FACULTY RECITAL

Madame EUFEMIA GIANNINI GREGORY, Soprano

Mr LEO ROSENEK, at the Piano

Tuesday Evening, March 5, 1940, at 8:30 o'clock

PROGRAMME

1	
"Casta Diva" from "Norma"	VINCENZO BELLINI
II	
O kühler Wald	IOHANNES BRAHMS
O kühler Wald	
Lob des Leidens	RICHARD STRAUSS
Wiegenlied	
III	
"Green" from "Aquarelles"	CLAUDE DEBUSSY
"Green" from "Aquarelles" "Fantoches" from "Fêtes galantes"	
Sleep now	SAMUEL BARBER
Love went a-riding	FRANK BRIDGE
IV	
Nana	
Al amor.	FERNANDO OBRADORS
Poesie persiane, No. 3	Francesco Santolioudo
Riflessi	



CASIMIR HALL

Sixteenth Season - 1939-40

FACULTY RECITAL

by

DAVID SAPERTON, Pianist

Tuesday Evening, March 26, 1940, at 8:30 o'clock

PROGRAMME OF COMPOSITIONS BY LEOPOLD GODOWSKY

T

Passacaglia

Composed as a tribute to the memory of Franz Schubert on the eve of the hundredth anniversary of his death. The theme is based on the first eight bars of the *Unfinished Symphony*.

II

Four selections from Phonoramas-Java

Gamelan

The gardens of Buitenzorg Chattering monkeys at the sacred Lake of Wendit In the streets of old Batavia

Ш

Ten studies on Chopin's Etudes

Opus 25, No. 1 in A flat major, third version

Opus 10, No. 2 in A minor, second version-Ignis fatuus

Posthumous etude in E major, first version. Originally in A flat major

Opus 25, No. 6 in G sharp minor

Opus 25, No. 5 in E minor, first version

Opus 10, No. 5 and Opus 25, No. 9 combined, in G flat major-Badinage

Opus 10, No. 6 in E flat minor for the left hand alone

Opus 10, No. 11 and Opus 25, No. 3 combined, in F major

Opus 10, No. 7 in G flat major, second version. Originally in C major-Nocturne

Opus 10, No. 7 in C major, first version-Toccata

IV

Triana (transcribed from Albéniz)

V

Symphonic metamorphosis on theme from the "Artist-Life" waltz of Johann Strauss



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

FACULTY RECITAL BY MR JORGE BOLET, PIANIST

SATURDAY AFTERNOON, APRIL 27, 1940, AT 4:00 O'CLOCK

•

PROGRAMME

I

II

Sonata in A Major.....FRANZ SCHUBERT

Allegro
Andantino
Scherzo. Allegro vivace
Rondo. Allegretto

Ш

Seven études

C major, Opus 10, No. 1 E major, Opus 10, No. 3

C major, Opus 10, No. 7

F major, Opus 25, No. 3

C minor, Opus 10, No. 12

Frédéric Chopin

F minor (Posthumous)

F major, Opus 10, No. 8

Ballade in G minor, Opus 23

Mr Bolet is a graduate of Mr Saperton in Piano



CASIMIR HALL Sixteenth Season—1939-40

GRADUATION RECITAL

of

ZADEL SKOLOVSKY, Pianist

Student of ISABELLE VENGEROVA

Sunday Afternoon, December 3, 1939, at 4:00 o'clock

PROGRAMME

Ι ... BACH-BUSONI Toccata in C major Prelude Intermezzo Fugue Allegro maestoso Scherzo: Molto vivace Finale: Presto non tanto H Intermezzo in E flat major, Opus 117, No. 1 BRAHMS Jeux d'eau RAVEL La terrasse des audiences du clair de lune Feux d'artifice Ballet music from "Rosamunde" SCHUBERT-GODOWSKY Devotion Godowsky Mephisto Walzer.....Liszt

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC







CASIMIR HALL Sixteenth Season—1939-40

GRADUATION RECITAL

of

LYNNE WAINWRIGHT,

Harpist

Student of CARLOS SALZEDO

Tuesday Evening, December 5, 1939, at 8.30 o'clock

PROGRAMME

1
Sonata in C minor
Allegro vigoroso Andantino espressivo
Presto
Gavotte from "Iphegenia in Aulis"CHRISTOPHER W. VON GLUCK 1714-1787
Theme and Variations
1732-1809
Bourrée Johann Sebastian Bach
1685-1750
ŢŢ
II
Chorale and Variations
With piano accompaniment reduced from the orchestra score
CARLOS SALZEDO at the piano
III
Concert Variations on Adeste Fideles (1938)
Divertissements ANDRE CAPLET
à la française à l'espagnole
IV
Scintillation (1936) CARLOS SALZEDO
Lyon & Healy Harp

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC

स्कुर



503

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL Sixteenth Season—1939-40

RECITAL OF MUSIC FOR THE HARP

Ьу

Students of Carlos Salzedo

Tuesday Evening, December 12, 1939, at 8:30 o'clock

PROGRAMME

Ι

Lamentation
Quietude
Iridescence
Introspection
Whirlwind

(1917).....

JANET PUTNAM

Π

> The Mermaid's Chimes Behind the Barracks

> > RUTH DEAN

III

Prelude in C major. Serge Prokofieff

Brahms' Lullaby transcribed by Carlos Salzedo

Scintillation (1936) Carlos Salzedo

ANN NISBET

LYON & HEALY HARPS



CASIMIR HALL
Sixteenth Season—1939-40

Wednesday Evening, January 31, 1940, at 8:30 o'clock

AN EVENING OF OPERA

by

STUDENTS OF DR. WOHLMUTH

JOSEPH S. LEVINE at the piano EZRA RACHLIN

PROGRAMME

I

IMPROVISATIONS

II

FRAGMENTS FROM MOZART OPERAS, SUNG IN ENGLISH

"THE ABDUCTION FROM THE SERAGLIO"

Osmin James	s Cosmos
Belmonte Donald H	HULTGREN

"DON GIOVANNI"

Giovanni	Howard Vanderburg
Donna Anna	MURIEL ROBERTSON
Leporello	Gordon Sayre
Commendatore	Robert Grooters

"THE MAGIC FLUTE"

Papageno	Thomas Perkins
Papagena.	MARGARET LILY
First Boy	Helen Worrilow
Second Boy	HILDA MORSE
Third Boy	VELMA CALDWELL

Mr. Levine graduated in 1935 under Dr. Josef Hofmann Mr. Rachlin graduated in 1937 under Mr. David Saperton



Sec.

BRAHMS

THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season-1939-40

Thursday Evening, February 8, 1940, at 8:30 o'clock

RECITAL

Ьу

SOL KAPLAN, Pianist

Graduate Pupil of Madame Isabelle Vengerova

PROGRAMME

I

Variations and fugue on a theme by Handel Onus 24

Variations and fugue on a theme by Flandel, Opus 24BRAHMS	
II	
Sonata in A flat major, Opus 110	
Impromptu in F sharp major, Opus 36. CHOPIN	
Impromptu in F sharp major, Opus 36. Three etudes, Opus 25	
No. 8 in D flat major	
No. 4 in C sharp minor	
No. 12 in C minor	
III	
Etude in C minor, Opus 2, No. 4	
Vision fugitive, Opus 22, No. 16 PROKOFIEV	
Suggestion diabolique, Opus 4, No. 4	
Nine preludes Shostakovich	
C sharp minor, E major, F sharp major	
E flat minor, D flat major, A flat major	
F minor, D major, D minor	
Islamey	



CASIMIR HALL

Sixteenth Season-1939-1940

GRADUATION RECITAL

of

NOAH BIELSKI, Violin

Student of Mr Zimbalist

VLADIMIR SOKOLOFF, at the Piano

Monday Evening, March 4, 1940, at 8:30 o'clock

PROGRAMME

Ι

Sonata No. 2 in A major, Opus 100 JOHANNES BRAHMS

Allegro amabile

Andante tranquillo

Allegretto grazioso

 Π

Concerto in D major (K. 218) Wolfgang Amadeus Mozart
Allegro

Andante cantabile Rondeau

III

IV

Mr Sokoloff was graduated in 1936 under Mr Harry Kaufman

STEINWAY PIANO

202



CASIMIR HALL

Sixteenth Season - 1939-40

GRADUATION RECITAL

of

Abbey Simon, Pianist Student of Mr Saperton

Thursday Evening, March 14, 1940, at 8:30 o'clock

PROGRAMME

I

Abegg variations	ROBERT SCHUMANN
	II
Sonata in E major, Opus 1	09 Ludwig van Beethoven
Vivace	
Prestiss	imo
Andani	te molto cantabile ed espressivo

Ш

Nocturne in F sharp minor, Opus 48, No. 2 Etudes: D flat major, Opus 25, No. 8

Toccata, Adagio and Fugue in C major ...

F major, Opus 25, No. 3 F minor (Posthumous)

C sharp minor, Opus 10, No. 4

FRÉDÉRIC CHOPIN

BACH-BUSONI

IV

Prelude in E flat major, Opus 23, No.	6Sergei Rachmaninov
Alborada del gracioso	Maurice Ravel
Music box	LEOPOLD GODOWSKY
Islamey	MILY BALAKIREY



CASIMIR HALL

Sixteenth Season - 1939-40

RECITAL OF MUSIC FOR THE VIOLIN

by

Students of Mr Zimbalist

Vladimir Sokoloff at the Piano

Wednesday Evening, March 27, 1940, at 8:30 o'clock

PROGRAMME

T BACH-KREISLER Prelude in E major... DIANA STEINER II Rondo capriccioso, Opus 28 ... CAMILLE SAINT-SAËNS EUGENE CAMPIONE TIT Maurice Ravel Tzigane. LAURA ARCHERA IV Variations on a theme by Corelli Tartini-Kreisler Scherzo-Tarentelle HENRI WIENIAWSKI SAUNDRA MAAZEL Concerto No. 1 in D major, Opus 6. Niccolo Paganini Allegro maestoso ELLIOTT FISHER VI First movement from Concerto in D major, Opus 35 PETER ILICH TSCHAIKOVSKY Allegro moderato MARGUERITE KUEHNE VII Poème, Opus 25 ERNEST CHAUSSON Caprice, d'après l'étude en forme de valse

STEINWAY PIANO

RAFAEL DRUIAN

Opus 52, No. 6.

Adagio, ma non troppo Recitativo: Allegro moderato Finale: Allegro molto SAINT-SAËNS-YSAŸE



CASIMIR HALL

Sixteenth Season - 1939-40

RECITAL OF MUSIC FOR THE DOUBLE BASS

by

Students of Mr Torello

Leonard Bernstein at the Piano

Friday Evening, March 29, 1940, at 8:30 o'clock

PROGRAMME

I
Sonate JEAN BAPTISTE LOEILLET

Largo
Allemande
Gavotte
Gigue

Harmonized by E. Meriz

(First Performance)

JANE TYRE

J2111 L

11

Allegro Andante teneramente Allegro spiritoso

Harmonized by E. Meriz (First Performance)

ROGER SCOTT

III

Per questo bella mano-Aria for bass

with contrabass obbligato......Wolfgang Amadeus Mozart

JAMES COSMOS, Baritone

HARRY SAFSTROM

IV

ROGER SCOTT

V

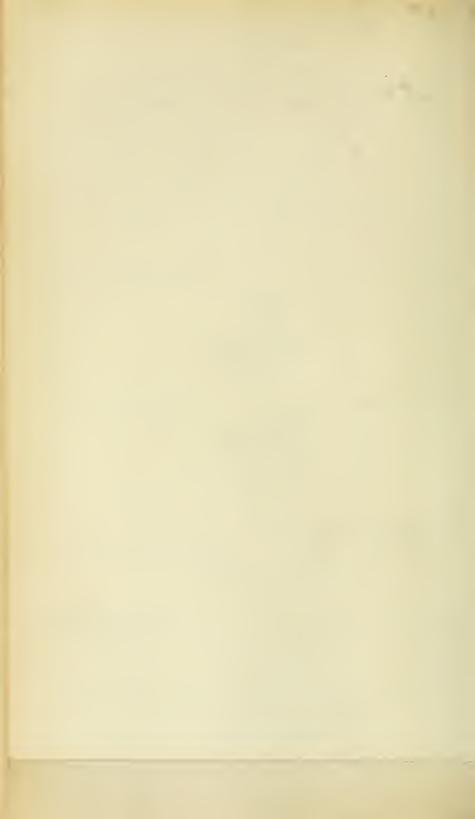
Allegro Andante Allegro

HENRY PORTNOI

VI

FERDINAND MARESH

Mr Bernstein is a student of Mme Vengerova Mr Cosmos is a student of Mr Wilson



CASIMIR HALL

Sixteenth Season - 1939-40

RECITAL OF MUSIC FOR THE PIANO

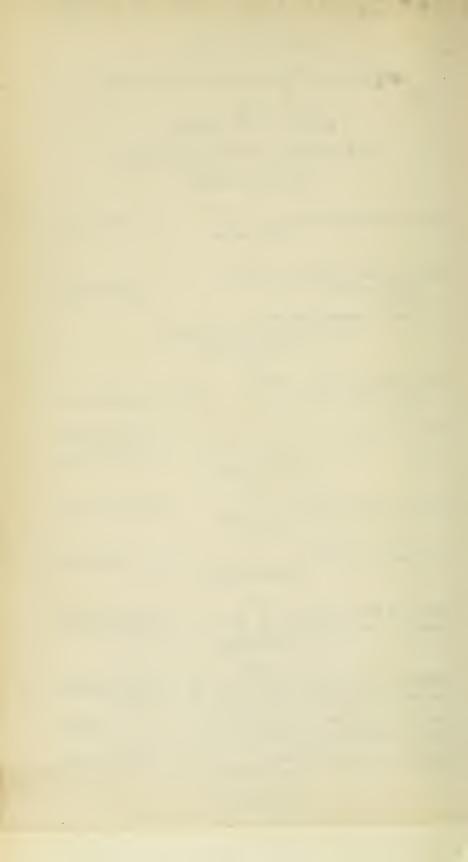
Ьу

Students of Mr Saperton

Monday Evening, April 8, 1940, at 8:30 o'clock

PROGRAMME		
Toccata and Fugue in D minor BACH-TAUSIG EDNA LARSON		
II		
Second and third movements of Concerto in D major, Opus 21 Larghetto Rondo all' ongarese. Allegro assai (Second piano part played by Margot Ros) RUDOLF FAVALORO		
III		
First movement of Sonata in E flat, Opus 31, No. 3Ludwig van Beethoven Allegro		
Reflets dans l'eau		
Andaluza Manuel de Falla		
FLORENCE CAPLAN		
IV		
Variations sérieuses, Opus 54		
MARGOT ROS		
V		
32 Variations in C minor		
VI		
Nocturne in B major, Opus 62, No. 1 Scherzo in C sharp minor, Opus 39 JOHN SIMMS FRÉDÉRIC CHOPIN		
VII		
Capriccio in G minor, Opus 116, No. 3 Intermezzo in B flat minor, Opus 117, No. 2		
Etude in G sharp minor, Opus 25, No. 6 Etude in E flat major, Opus 10, No. 11		
Ondine, from Gaspard de la nuit Maurice Ravel		

ROBERT CORNMAN



CASIMIR HALL

Sixteenth Season - 1939-40

RECITAL OF VOCAL MUSIC

by

Students of Mme Schumann

Miss Elizabeth Westmoreland at the Piano

Tuesday Afternoon, April 9, 1940, at 4:00 o'clock

PROGRAMME

PROGRAM	ME
Ţ	
Vo' cercando in queste valli	EMANUELE D'ASTORCA
Shepherd! Thy demeanour vary	OLD ENGLISH
Shepherd: Thy demeanour vary	(Arranged by H. Lane Wilson)
Helen Worril	OW
TIEDEN WORKE	0 11
II	
Rugiadose odorose	ALLESANDRO SCARLATTI
La pastorella	
Maria Mansk	
III	
Se tu m'ami se sospiri	YOUANNE DATESCE. DEDOGLECT
Spirate pur, spirate	
Spirate pur, spirate	STEFANO DONAUDY
Margarette Goi	OWIN
IV	
Y 1 1 1 C 3777 1	
from Der Freischütz	CARL MARKA WON WERE
BARBARA TROXE	CARL MARIA VON WEBER
DARBARA I ROXE	LL
V	
He shall feed His flock, from The Messiah	Croper Epenenick Hanner
Deh, contentatevi	CHARGE TREDERICK TIARDEL
Velma Caldwe	
V ELMA CALDWE	LL
VI	
Saper vorreste, from Un ballo in maschera	GIUSEPPE VERDI
Bravour-Variations, on a theme from Moz	art ADAM-SCHMIDT
(Flute obbligato by Burnett	Atkinson)
Margaret Lili	
VII	
Ah, mai non cessate	
Sommi Dei, from Radamisto	HANDEL
Ancora un passo or via, from Madam Butte	erflyGiacomo Puccini
WILLA STEWAR	T

VIII	
Wer rief dich denn.	Hugo Wolf
Nun lass uns Frieden schliessen.	
Spleen	CLAUDE DEBUSSY
Nicolette	MAURICE RAVEL
I hear an army	SAMUEL BARBER
HILDA MORSE	
THEOR MORSE	

Mr Atkinson is a student of Mr Kincaid Miss Westmoreland was graduated in 1934 under Mr Kaufman



CASIMIR HALL

Sixteenth Season - 1939-40

GRADUATION RECITAL

of

Frederick Vogelgesang, Violin
Student of Mr Zimbalist

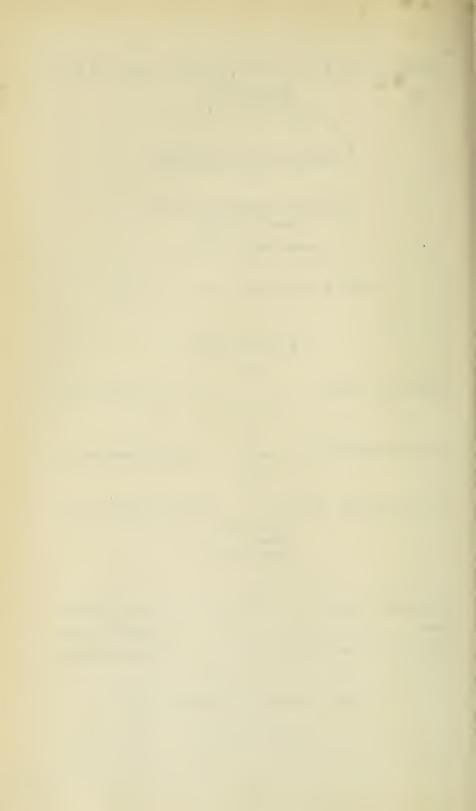
Vladimir Sokoloff at the Piano

Thursday Evening, April 11, 1940, at 8:30 o'clock

PROGRAMME

	I	
Chaconne in G minor		Tommaso Vitali
	П	
Fugue from Sonata No. 5 in	C major	Johann Sebastian Bach
	Ш	
Concerto in D major, Opus	35P	eter Ilyitch Tchaikovsky
	Allegro moderato	
	Allegro vivacissimo	
	IV	
Moto perpetuo, Opus 11		NICCOLO PAGANINI
Tango	· · · · · · · · · · · · · · · · · · ·	EFREM ZIMBALIST
Fantasy on airs from Bizet's	Carmen	SARASATE-ZIMBALIST

Mr Sokoloff was graduated in 1936 under Mr Kaufman



CASIMIR HALL, SIXTEENTH SEASON-1939-40

RECITAL OF MUSIC FOR THE VIOLONCELLO BY STUDENTS OF MR SALMOND

Ralph Berkowitz at the Piano

TUESDAY EVENING, APRIL 16, 1940, at 8:30 O'CLOCK

•

PROGRAMME

Andante molto tranquillo
Allegro agitato
Esther Gruhn
II
Arioso
Siciliana Francesco Veracini
(arranged by Joseph Salmon)
Vivace Jean Baptiste Senaillé
(arranged by Joseph Salmon)
True Chappell
III
Requiem for three violoncellos, Opus 66
True Chappell, Esther Gruhn and Winifred Schaeffer
117
IV
Variations symphoniques, Opus 23
W INIFRED SCHAEFFER
V
String trio in C minor, Opus 9, No. 3Ludwig van Beethoven
Allegro con spirito
Adagio con espressione Scherzo. Allegro molto e vivace
Finale. Presto
HERBERT BAUMEL, Violin JULIUS WEISSMAN, Viola
NATHAN STUTCH, Violoncello
VI
First movement from the Double Concerto in A minor, Opus 102 Johannes Brahms
Allegro

NATHAN STUTCH, Violoncello

HERBERT BAUMEL, Violin



CASIMIR HALL, SIXTEENTH SEASON-1939-40

RECITAL OF MUSIC FOR THE VIOLA BY STUDENTS OF DR LOUIS BAILLY

Genia Robinor at the Piano

WEDNESDAY EVENING, APRIL 17, 1940, AT 8:30 O'CLOCK

÷

PROGRAMME

	I		
Concerto No. 3		George	FREDERICK HANDEL
· ·	scribed by William S.		
· ·	Grave		
	Allegro		
	Sarabande Allegro		
	STANLEY SOLOMON		
	CTANLET COLONION		
	II		
Sonata in E flat major, Opus	120, No. 2		Johannes Brahms
	Allegro amabile		
	Allegro appassiona Andante con moto	.to	
	PHILIP GOLDBERG	;	

Concerns in D. major	III		Inames II amas
Concerto in D major		•••••	JOSEPH FLAYDN
	Allegro moderato Adagio		
	Allegro		
	BERNARD MILOFSK	Υ	
	IV		
Suite			Joseph Jongen
	Poème elégiaque Final		
	Albert Falkove	ţ	
	V		
Concerto			Tibor Serly
	(first performance))	
	Risoluto		
	Andante sostenuto Allegro vivace		
	BERNARD MILOESK	· v	

Miss Robinor is a graduate of Dr Louis Bailly in Chamber Music

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE VIOLIN BY STUDENTS OF MR HILSBERG

Louis Shub at the Piano

THURSDAY EVENING, APRIL 18, 1940, AT 8:30 O'CLOCK

÷

PROGRAMME

Ι

> Allegro energico Grave—allegro assai

> > BARUCH ALTMAN

II

> Allegro ma non troppo Adagio ma non troppo Finale. Allegro giocoso, ma non troppo

> > JACOB KRACHMALNICK

III

PAUL SHURE

IV

Concerto in D minor, Opus 47................................Jean Sibelius

Allegro moderato Adagio di molto Allegro, ma non tanto

BARUCH ALTMAN

V

Concerto in E minor......................Jules Conus

Allegro motto Andante espressivo Allegro subito

PAUL SHURE

Mr Shub is a student of Mr Kaufman in Accompanying



CASIMIR HALL, SIXTEENTH SEASON-1939-40

RECITAL OF MUSIC FOR WOODWIND ENSEMBLE CONDUCTED BY MR TABUTEAU

assisted by Mr Jorge Bolet, Pianist

FRIDAY EVENING, APRIL 19, 1940, AT 8:30 O'CLOCK

PROGRAMME

Ţ
FugaWilliam Strasser
RRITTON TOHNSON - CHARLES GILBERT Fuelisch Horn SANFORD SHAPORE Besson
BRITTON JOHNSON Flutes CHARLES GILBERT, English Horn SANFORD SHAROFF, Bassoon DAVID HALL JOHN KRELL, Piccolo JAMES KING NATHAN BRUSILOW JOSEPH WHITE French Horns French Horns JOSEPH WHITE French Horns JOSEPH EGER TOTAL TOTAL
JOHN RELL, PICCOLO NATHAN BRUSILOW CIGINES JAMES CHAMBERS French Horns JOHN DELANCIE ORDER JAMES RETTEW
RALPH GOMBERG ODES MANUEL ZEGLER, Bassoon Joseph Eger Walter Maciejewicz, Contrabassoon
TI
Quintet in E flat (K452)
Largo. Allegro moderato Larghetto Rondo. Allegretto
JORGE BOLET, Piano JOHN DELANCIE, Oboe JAMES KING, Clarinet
Unitet in E list (K452)
Variations on the theme, Là ci darem la mano,
from Mozart's Don Juan. Ludwig van Beethoven John Delancie, Oboe Perry Bauman, Oboe Charles Gilbert, English Horn
JOHN DELANCIE, U000 PERRY BAUMAN, U000 CHARLES GILBERT, English Horn
Allogra scharrosa Opus 02
Allegro scherzoso, Opus 92. Luigi Hugues
ELEANOR MITCHEL JOHN DELANCIE. Oboe NATHAN BRUSILOW, Clarinet SANFORD SHAROFF, Bassoon
Aubade
BRITTON JOHNSON, Flute JOHN DELANCIE, Oboe JAMES KING, Clarinet
V
Sonata
Allegretto Adagio doloroso Vivace ed energico
JORGE BOLET, Piano JOHN DELANCIE, Oboe
JORGE BOLET, Piano JOHN DELANCIE, Oboe ELEANOR MITCHEL, Flute MANUEL ZEGLER, Bassoon VI
La gitane amoureuse, Opus 73, No. 1
(transcribed for spind instruments by William Strasser)
BRITTON JOHNSON Flutes CHARLES GILBERT, English Horn WALTER MACIEJEWICZ, Contrabassoon
JOHN KRELL, Piccolo NATHAN BRUSILOW Clarinets JAMES CHAMBERS French Horns
PERRY BAUMAN Oboes SANFORD SHAROFF Bassoons
BRITTON JOHNSON Flutes CHARLES GILBERT, English Horn WALTER MACIEJEWICZ, Contrabassoon ELEANOR MITCHEL Flutes JAMES KING Clarinets DAVID HALL JAMES CHAMBERS French Horns Manuel Zegler Bassoons Menuet, from Sonatine Maurice Ravel
BRITTON JOHNSON Flutes RALPH GOMBERG, Oboe MANUEL ZEGLER Bassoons JAMES KING Clarinels JAMES RETTEW Clarinels JOSEPH WHITE, French Horn JAMES CHAMBERS, French Horn
JOHN DELANCIE, Oboe JAMES RETTEW Clarinets JOSEPH WHITE, French Horn
JAMES CHAMBERS, French Horn
La sevillane joyeuse, Opus 73, No. 3
BRITTON JOHNSON LAMES KING CHARLES GILBERT, English Horn
ELEANOR MITCHEL Piules JAMES RETTEW Clarinels WALTER MACIEJEWICZ, Contrabassoon
BRITION JOHNSON Flutes JAMES KING JAMES KING JAMES RETIEW Clarinets CHARLES GILBERT, English Horn JAMES RETIEW CHARLES GILBERT, English Horn GALTER MACIEJEWICZ, Contrabassoon JOHN DELANCIE DOBANCIE SANFORD SHAROFF Bassoons French Horns French Hor
The compositions in the sixth group were arranged for wind
instruments with the kind permission of Elkan-Vogel Company.

instruments with the kind permission of Elkan-Vogel Company.

Mr Bolet is a graduate of Mr Saperton in Piano Mr Kay is a student of Dr Thompson in Orchestration



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF MUSIC FOR THE PIANO BY STUDENTS OF MADAME VENGEROVA

THURSDAY EVENING, APRIL 25, 1940, AT 8:30 O'CLOCK

÷

PROGRAMME

Ι

Prelude, aria con variazioni and capriccio from Suite No. 2 in D minor
GARY GRAFFMAN
II
Sonata in E flat major, Opus 81aLUDWIG VAN BEETHOVEN Les adieux L'absence Le retour
EILEEN FLISSLER
III
Two movements from Concerto in F sharp minor, Opus 1
BARBARA ELLIOTT
(orchestra part played on a second piano by Waldemar Dabrowski)
IV
Ballade in F minor, Opus 47, No. 4 Etude in E minor, Opus 25, No. 5 Mazurka in F minor, Opus 68 Waldesrauschen Franz Liszt
LUKAS FOSS
2000 200
V
Etudes symphoniques, Opus 13
PHYLLIS Moss
VI
Sonata in B minor Liszt
Annette Elkanova
Mr Dabrowski is a student of Mr Reiner in Conducting



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF PIANO AND CHAMBER MUSIC BY STUDENTS OF MR KAUFMAN

FRIDAY EVENING, APRIL 26, 1940, AT 8:30 O'CLOCK

÷

PROGRAMME

Ī	
Trio in C minor, Opus 1, No. 3Lubwig v	VAN BEETHOVEN
Allegro con brio Andante cantabile con variazioni Menuetto: Quasi allegro Finale: Prestissimo Louis Shub, Piano	AN BLEITIOVEN
Noah Bielski, V <i>iolin</i> Esther Gruhn, V <i>ioloncello</i>	
II	
Berceuse, Opus 57 Three études: F major, Opus 10, No. 8 D flat major, Opus 25, No. 8 B minor, Opus 25, No. 10	REDERIC CHOPIN
Two movements from Sonata in B minor, Opus 58 Largo Finale: Presto non tanto Louis Shub	
III	
Aria from Sonata in F sharp minor, Opus 11	CHOPIN
IV	
Two movements from Sonata in B flat minor, Opus 35 Grave Scherzo	Снорім
Rhapsodie in F sharp minor ERNST	VON DOHNANYI
Intermezzo in B flat minor, Opus 117, No. 2 Rhapsodie in E flat major, Opus 119, No. 4 EUGENE BOSSART	ANNES BRAHMS
V	
Three movements from Trio in D minor, Opus 49	Mendelssohn
Esther Gruhn, Violoncello	
Mr Biolehi is a student of Mr 7 impeliet in Violin	

Miss Gruhn is a student of Mr Salmond in Violoncello
STEINWAY PIANO



CASIMIR HALL, SIXTEENTH SEASON—1939-40

RECITAL OF VOCAL MUSIC BY STUDENTS OF MME GREGORY

Mr Eugene Bossart at the Piano

TUESDAY, AFTERNOON, APRIL 30, 1940, AT 4:00 O'CLOCK

٠

PROGRAMME

ī			
<u>^</u>			
Quella fiamma che m'accende BENEDETTO MARCELLO			
O! Had I Jubal's Lyre from Joshua			
Und Gestern hat er mir Rosen gebracht			
Eleanor Murtaugh			
11			
II			
Qual farfalletta from Partenope HANDEL			
Deh, vieni non tardar from Nozze di FigaroWolfgang Amadeus Mozart			
Beau soir			
Les papillons ERNEST CHAUSSONS			
Doris Luff			
III			
Heimliche Aufforderung			
Heimliche Aufforderung RICHARD STRAUSS			
En Dröm Edvard Grieg			
Questa o quella from Rigoletto			
Donald Hultgren			
IV			
Von ewiger Liebe Johannes Brahms			
Er ist's ROBERT SCHUMANN			
Ritorna vincitor from Aīda			
MURIEL ROBERTSON			
V			
Dank sei Dir, Herr HANDEL			
I attempt from love's sickness to fly			
Tu lo sai GIUSEPPE TORELLI			
Danza, danza fanciulla gentile Francesco Durante			
DONALD COKER			
Mr Bossart is a student of Mr Kaufman			



CASIMIR HALL, SIXTEENTH SEASON-1030-40

RECITAL OF CHAMBER MUSIC BY STUDENTS OF DR LOUIS BAILLY

TUESDAY EVENING, APRIL 30, 1940, AT 8:30 O'CLOCK

PROGRAMME

T

Quartet in B flat major, Opus 76, No. 4 for two violins, viola and violoncello........JOSEPH HAYDN

> Allegro con spirito Adagio Menuetto: Allegro Finale: Allegro ma non troppo

CHARLES LIBOVE Violins Julius Weissman, Viola Winifred Schaefer, Violoncello

II

Trio in B major, Opus 8, for piano, violin and violoncello......... JOHANNES BRAHMS

> Allegro con moto Scherzo: Allegro molto Adagio non troppo Finale: Allegro molto agitato BARBARA ELLIOTT, Piano

SOLOMON OVCHAROV, Violin

WILLIAM SAPUTELLI, Violoncello

III

Septet in E flat major, Opus 20, for violin, viola, violoncello, contrabass, clarinet, bassoon and French horn Ludwig van Beethoven

> Adagio: Allegro con brio Adagio cantabile Tempo di Menuetto Tema con Variazioni Scherzo: Allegro molto e vivace Andante con moto: Presto

NOAH BIELSKI, Violin ALBERT FALKOVE, Viola NATHAN STUTCH, Violoncello

JAMES KING, Clarinet SANFORD SHAROFF, Bassoon DAVID HALL, French Horn

FERDINAND MARESH, Contrabass

IV

Fourth movement from Sextet in D major, Opus 110, for piano, violin, two violas, violoncello and contrabass Felix Mendelssohn Allegro vivace

EILEEN FLISSLER, Piano PHILIP GOLDBERG, Viola
MORRIS SHULIK, Violin ESTHER GRUHN, Violoncello
ALBERT FALKOVE, Viola FERDINAND MARESH, Contrabass



CASIMIR HALL, SIXTEENTH SEASON-1030-40

AN EVENING OF OPERA BY STUDENTS OF HANS WOHLMUTH

THURSDAY EVENING, MAY 2, 1940, AT 8:30 O'CLOCK

.

PROGRAMME

PASTORELLES FROM THE XIII, XVII, XVIII CENTURIES

sung in English

I

WOLFGANG AMADEUS MOZART Bastien and Bastienne (1756-1791)

(translated from the German by Miss Olga Paul)

Bustiem and Bustiemme, composed by Mozart in his twelfth year, tells of
the quarrel of a rustic couple and their reconciliation through the good offices of a traveling conjurer.

> Bastien DONALD HULTGREN Bustienne WILLA STEWART ROBERT GROOTERS Colss

> > conducted by MR EZRA RACHLIN

TT

A dialog between Thirsis and Daphne HENRY PURCELL

(1658-1695)

This pastoral duo by Henry Purcell, the outstanding opera composer of England, was chosen from the Collection of sirs and odes composed for the theatre and upon other occasions.

. HOWARD VANDERBURG Dipbne HILDA MORSE

conducted by Ma S. Joseph Levine

Robin and Marion.....

ADAM DE LA HALE (1240 - 1287)

Adam de la Hale was one of the most ingenious poets and composers of the troubadours. Rabin and Marion is a pastorelle, a play in verses interspersed with contemporary folksongs and dance tunes. The original accompaniment was scored for viele, flagolet, musette and organistrum. In this performance the reconstructed and somewhat modernized version by Dr Jean Beck is used.

> Robin GORDON SATRE Marion Donis Luff A Knight. THOMAS PERKINS Burdon MERYL RUOSS JOHN HARVET Gotier HELEN WORRHOW VELMA CALDWELL Huart. Peronell MARGARETTE GODWIN

> > conducted by MR S. JOSEPH LEVINE

THE ORCHESTRA

TILD CHOILDCING		
	First siolins	EDWARD ARIAN, Contrabass ELEANOR MITCHEL, Flate
RUTH GRISZMER EUGENE CAMPIONE CHARLOTTE COHEN	Second siplins	SANFORD SHAROFF, Bassoon JAMES CHAMBERS)
PHILIP GOLDBERG HERBERT WORTREICH	\ Violss	MARCUS FISCHER French borns RALPH GOMBERG
HERSHY KAY WINIFRED SCHAEFER	\ Violancellas	ROBERT DAVISON Oboes REBA ROBINSON, Herb

Mr Rachlin is a graduate of Mr Saperton in Piano and Mr Reiner in Conducting Mr Levine is a graduate of Dr Hofmann in Piano and Mr Reiner in Conducting



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

GRADUATION RECITAL BY RICHARD PURVIS, ORGANIST Student of Dr McCurdy

TUESDAY EVENING, MAY 7, 1940, AT 8:30 O'CLOCK

*

PROGRAMME

I

Chorale in A minor César Franck

II

Two chorale preludes:

Allein Gott in der Höh' sei Ehr'
Liebster Jesus, wir sind hier
Prelude and fugue in G major

Johann Sebastian Bach

Ш

1.	Ave Maria, from Cathedral windowsSi	GFRID KAR	G-ELERT
3.	La Nativité	JEAN I	LANGLAIS
2.	Scherzo from Symphony No. 2	Louis	VIERNE
4.	Tu es Petra from Ryzantine sketches	HENR	Miller



CASIMIR HALL, SIXTEENTH SEASON-1939-40

RECITAL OF MUSIC FOR THE VIOLIN BY STUDENTS OF MADAME LUBOSHUTZ

Eugene Helmer at the Piano

THURSDAY EVENING, MAY 9, 1940, AT 8:30 O'CLOCK

٠

PROGRAMME

I

Sonata No. 3 in G minor for two violins and piano.......George Frederick Handel

Larghetto Allegro Adagio Allegro

CHARLOTTE COHEN and RUTH GRISZMER

II

Prelude: Maestoso Adagio ma non troppo Allemande Gigue ZELIK KAUFMAN

Ш

First movement from Concerto in E minor,
Opus 64 FELIX MENDELSSOHN

Allegro molto appassionato NATHAN GOLDSTEIN

IV

Poème, Opus 25 ERNEST CHAUSSON

MORRIS SHULIK

V

Second and third movements

Finale: Allegro energico CHARLES LIBOVE

VI

Second and third movements from Concerto No. 2

in G minor, Opus 63...... SERGE PROKOFIEV

(first performance in Philadelphia) Andante assai

Allegro, ben marcato

HERBERT BAUMEL

Mr Helmer is a graduate of Mr Kaufman in Accompanying



धार

TOTAL PROPERTY AND ADDRESS OF THE PARTY OF T

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

First Concert

MONDAY EVENING, OCTOBER 30, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

Author of light JOHN DOWLAND Behold a wonder here Flow not so fast, ye fountains Say, love, if ever thou didst find LEO LUSKIN, Piano ROBERT GROOTERS, Baritone П for two violins and piano Largo Adagio Canzona. Allegro Grave Allegro NOAH BIELSKI AND MARGUERITE KUEHNE, Violins LEO LUSKIN, Piano Ш DIETRICH BUXTEHUDE Prelude, Fugue and Chaconne GIOVANNI da PALESTRINA Ricercare LOUIS CLERAMBAULT Prelude in D minor DIETRICH BUXTEHUDE Fugue in C major WALTER BAKER, Organ IVFRANCOIS COUPERIN Concerto in G major for two cellos, unaccompanied Prelude Air Sarabande Chaconne Esther Gruhn and True Chappell, Cellos ARCANGELO CORELLI Concerto Grosso No. VIII in G minor Vivace, Grave. Allegro. Adagio Vivace. Allegro.

EZRA RACHLIN, Conducting

RAFAEL DRUIAN AND MARGUERITE KUEHNE, Solo Violins

NATHAN STUTCH, Solo Cello

1st Violins

Noah Bielski Jacob Krachmalnick Zelik Kaufman Milton Wohl 2nd Violins

Largo

Paul Shure Broadus Erle Baruch Altman Veda Reynolds Violas

ALBERT FALKOVE JEROME LIPSON PHILIP GOLDBERG

Cellos

True Chappell William Saputelli Bass

WILFRED BATCHELDER

Program Notes

By RALPH BERKOWITZ

Cannot a man live free and casy
Without admiring Pergolesi,
Or through the world in comfort go
That never heard of Doctor Blow? . . .
I would not go four miles to visit
Schastian Bach (or Batch, which is it?) . . .

NE naturally assumes that the serious student of music does not share Charles Lamb's reflections concerning the gentlemen whom he mentions in the lines printed above.

But amusing as is the conceit, there is a warrantable suspicion that many music students as well as musicians proceed on some fairly similar assumptions, which proclaim (with Lamb's ingenuousness) that the music of certain periods can be brushed aside with the simple statement that it lacks "interest" or "beauty." Much pre-Bach music generally receives darts of this kind and is accused of being merely a huge mass of music-paper, undistinguished, unimportant, or at best, experimental.

It is necessary to remember, however, that all art is in many ways an illuminating expression of its milieu, and is never considered by its producers as an experimental step toward something which only later artists will clearly define and accomplish. It is almost always based upon an aesthetic premise or some large historical force which can naturally be used as the key to its appreciation. In this sense the art of the 17th century is the 17th century, and did not come into existence simply as a preparation for that of the 18th.

This Concept can be realized by considering the first three composers on this program.

Campian and Dowland are representatives of England's enormous material successes in the Elizabethan and Jacobean periods as fully as their contemporaries Shakespeare, Edmund Spenser and Ben Jonson. Viewed in a proper perspective, the artworks of these men can only impress us as solidly linked to their age.

The English School of Lutenist Song-Writers, to which Campian and Dowland belong, also included such talents as Philip Rosseter, Thomas Ford and Francis Pilkington. Although their music is rarely heard there is reason to believe that the day is not far off when it will be removed from an undeserved obscurity.

Henry Purcell, the third Englishman on this program, follows the other two by more than fifty years; years which were full of political strife and religious bitterness. He appeared at a time when the Great Rebellion and its consequent reaction had already created an entirely new attitude toward music.

Discussing Purcell's art, Sir Hubert Parry writes: "Applying the views of art which were in the air in a typically English way, he produced characteristic effects of

harmony in both choral and instrumental music, which were without parallel till J. S. Bach began to enlarge the musical horizon in this respect... The source of his artistic generalisations can be traced, as is inevitable even with the most pre-eminently 'inspired' of composers; but isolation was entailed by the peculiarly characteristic line he adopted, and the fact that almost all the genuine vitality dropped straight out of English art directly he died..."

The musical culture of England in the 17th and early 18th centuries was on an incomparably higher plane than at any other period. Only at the present time does it seem possible that another great musical age like it may appear.

For an example of the state of music in England in the middle of the last century it is interesting to read the credo of the Pre-Raphaelite Brotherhood, formulated by Dante Gabriel Rossetti, Holman Hunt and John Millais, in which they name the great figures of literature and the arts whom they wish to emulate. The one musician they chose was none other than Bellini.

\$5 \$15 \$15 \$15

The remainder of the program represents some of the great moving spirits of Italian, French and German music before the age of Bach and Handel.

It is hardly necessary to speak of the position which Palestrina holds in the development of music. Simplicity and devotional beauty are qualities which keep his art living and vital from one age to another.

Similarly, the Gothic art of Buxtehude—although certainly not on the level of Palestrina—still exerts its compelling force. Buxtehude strongly influenced Bach, who as a young man once walked twenty miles to Lübeck in order to hear him play the organ.

François Couperin is to music what Watteau is to painting. Even though the Concerto on this program is not quite so characteristic as the Claveçin Suites, one still feels the unmistakeable charm and elegance of the rococo spirit.

Corelli stands at a unique point in the development of instrumental music. His complete output was only sixty works (all for strings), but he produced in them the first truly mature instrumental style. The movements of either the Sonate da Chiesa, Sonate da Camera or the Concerti Grossi are noteworthy for their thematic material which is quite removed from what had been the universally prevalent vocal idiom.

For the first time in Italian music a pure feeling for the nature of instrumental music makes its appearance and leads from Corelli and some of his immediate predecessors like Vitali and Bassani to Vivaldi, Tartini and Nardini as well as to French and German composers.

As one final example of the connection between various aspects of a period it is only necessary to mention the obvious relationship which exists between the string composers just mentioned and such great contemporary instrument makers as Joseph Guarnerius and Antonio Stradivarius.

\$\$ \$\$

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Second Concert

MONDAY EVENING, NOVEMBER 27, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

т

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 3

in G major

For Strings and Cembalo

Allegro moderato—Adagio—Allegro MAX GOBERMAN, Conducting

Violins. Violas: Cellos: Rafael Druian Hershy Kay Esther Gruhn Albert Falkove Julius Weissman Philip Goldberg Joseph dePasquale Paul Shure David Pessin Winifred Schaefer George Zazofsky Marguerite Kuehne Jerome Lipson Broadus Erle Stanley Solomon Sidney Sharp Henry Portnoi

Morris Shulik Jacob Krachmalnick Zelik Kaufman Milton Wohl

Veda Reynolds

Cembalo: Ralph Berkowitz

GEORG FRIEDRICH HANDEL Concerto in C major
1685-1759 for Recorder and Strings

(Realization of the Figured Bass by ALFRED MANN) Larghetto—Allegro—Larghetto—A tempo di Gavotti

ALFRED MANN, Recorder EZRA RACHLIN, Conducting

Violins I: Violins II: Violas: Cellas. Rafael Druian Winifred Schaefer Marguerite Kuehne Albert Falkove Paul Shure Zelik Kaufman Esther Gruhn Jerome Lipson Jacob Krachmalnick Morris Shulik Broadus Erle Milton Wohl Henry Portnoi

III

JOHANN SEBASTIAN BACH Das Musikalische Opfer

(Arranged by Dr. HANS DAVID)

- I. RICERCAR a 3 (three-part fugue). Oboe, English Horn, Bassoon and Cembalo.
- II. FIVE CANONS with the theme as Cantus Firmus.
 - 1. CANON PERPETUUS (canon at the double-octave). Violin, English Horn and Cello.
 - 2. CANON IN UNISONO (Canon at the unison). Two Violins and Bassoon.
 - 3. CANON PER MOTUM CONTRARIUM (canon in contrary motion). Oboe, Violin and Viola.
 - 4. CANON PER AUGMENTATIONEM, CONTRARIO MOTU (canon by inversion and augmentation). Violin, English Horn and Cello.
 - 5. CANON PER TONOS (canon modulating a tone higher at each repetition). English Horn, Viola and Cello.
- III. SONATA (Trio) for Flute, Violin, Cello and Cembalo. Largo—Allegro—Andante—Allegro

IV. FIVE CANONS on the theme.

1. CANON PERPETUUS (mirror canon). Flute, Violin, Cello and Cembalo.

2. CANON a 2 (crab canon). Two Violins.

- 3. CANON a 2 (canon by inversion). Viola and Cello.
- 4. CANON a 4 (canon in four-part counterpoint). Two Violins, Viola and Cello.
- 5. FUGA CANONICA IN EPIDIAPENTE (fugue in canon at the fifth). Flute, Violin, Cello and Cembalo.
- V. RICERCAR a 6 (six-part fugue). Oboe, Violin, English Horn, Viola, Bassoon and Cello.

RAFAEL DRUIAN, Violin
GEORGE ZAZOFSKY, Violin
ALBERT FALKOVE, Viola
TRUE CHAPPELL, Cello

BOHN DELANCIE, Oboe
BURNETT ATKINSON, Flute
CHARLES GILBERT, English Horn
SANFORD SHAROFF, Bassoon

RALPH BERKOWITZ, Cembalo
MAX GOBERMAN, Conducting (for the Ricercar a 6)

Program Notes

By CURTIN WINSOR

T is a remarkable fact that although before the year 1700, painting, sculpture, architecture, and probably literature, had reached heights that have never since been attained, music alone among the arts had not then approached its highest peaks, except in a limited field of choral polyphony. In the middle of the 18th Century, Bach and Handel, two musical giants, dared to work in large scale forms in nearly every branch of the art, and brought music for the first time to a level of true greatness. Born the same year, in the same part of Germany, both were violinists, kapellmeisters, and great organists as well as composers, but they never met personally, and their music is quite different. Neither developed a new style, but each represents, in different aspects, the perfection of the grand polyphonic style. Nothing further could be done with this style when they had finished; music was obliged to strike out in new directions.

BACH-BRANDENBURG CONCERTO No. 3 in G Major

This, the third of six concertos written for the Margrave of Brandenburg in 1721, employs three string trios of violins, violas and cellos together with bass and continuo. Bach here enlarges on the strict concerto grosso form of Corelli (which Handel adopted without change) and alternates freely between passages for tutti in three parts and soli sometimes in nine parts. He employs nearly every possible grouping of the instruments. The opening Allegro is followed by two adagio chords which, according to Donald Tovey in "Essays in Musical Analysis, Vol. 2," represent the close of a slow movement to be improvised on the cembalo.

It has been aptly said that these Brandenburg Concerti stand on the border between chamber music and orchestra music.**

* *

II. HANDEL—CONCERTO FOR RECORDER AND STRING ORCHESTRA

In its original form this concerto was Handel's sonata for recorder and figured bass, Opus 1 No. 7. In the present arrangement by Alfred Mann, the bass is realized for a four part string orchestra with divisions for tutti and soli which follow the structure of the movements as strictly as possible. The original score has not been changed except for the omission of the fourth movement, a short minuet. Handel's own arrangement of two of his other recorder sonatas as concertos for organ and string orchestra served as a model for the version to be heard tonight.

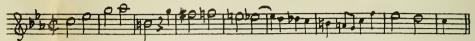
III. BACH—THE MUSICAL OFFERING

On May 7, 1747, Germany's greatest organist (if not composer) paid a visit to Germany's greatest monarch (but not composer) when Sebastian Bach arrived at the Potsdam palace of Frederick the Great of Prussia at the invitation of the King, whose accompanist was Emmanuel Bach. Frederick was an accomplished flutist and he composed flute concertos which are still played today. Knowing "Old Bach's" reputation as an organist and harpsichordist (he had none as a composer during his life) the King persuaded him to improvise on all of his new pianos. He then asked the King to

^{**} Schweitzer, Bach, Vol. 1.

give him a theme for a fugue, which Bach immediately developed in three parts. When the delighted monarch asked his guest to work it out in six parts, Bach replied modestly, and without flattery, that the theme though excellent did not lend itself readily to such treatment.

Immediately upon his return to Leipzig, however, Bach wrote fugues (ricercari) in three and six parts and sent them together with some canons and a sonata, all employing the royal theme, to Frederick as "a musical offering." The King's theme is in C minor and is as follows:



The sonata is written for flute, violin, and figured bass. For three of the ten canons Bach designates the instruments to be employed but he gave no indications as to how the fugues and the remaining canons were to be performed. Dr. Hans David, the musicologist, has arranged the whole work in the form in which it is heard tonight. He has also "solved" the canons, which are merely stated by Bach though generally with an indication as to where the other voices are to enter. In two of the canons, however, even this hint is omitted and Bach writes on the margin in Latin: "Seek and ye shall find." The order in which the various parts of the Offering are heard this evening (an order which seems more logical than that employed in the original engraving and subsequent editions) has been worked out by Dr. David to form the basic pattern A, B, C, B, A* as follows:

A. Three part fugue (or ricercar) probably, in part at least, the actual improvisation played by Bach before the King. It is headed by a Latin inscription: "Regis Iussu Cantio et Reliqua Canonica Arte Resoluta," meaning "By Command of the King the Theme Resolved by Canonic Art," the Latin initials forming the word "Ricercar."

- B. Five canons using the theme as cantus firmus with two voices moving canonically:
 - (1) Perpetual canon
 - (2) Canon in unison
 - (3) Canon in contrary motion.
 - (4) Canon by augmentation in contrary motion bearing on the margin in Latin the phrase: "As the notes grow so may the King's prosperity."
 - (5) Circular canon ascending a tone with each repetition. This bears the words: "As the modulation rises so may the King's glory."
 - C. Sonata for flute, violin, cello and cembalo.
 - B. Five canons in which the royal theme is itself treated canonically:
 - (1) Perpetual canon
 - (2) Two part crab canon (the line of which is to be read simultaneously forwards or backwards).
 - (3) Two part inverted canon, the second part being the inversion of the first.
 - (4) Four part canon.
 - (5) Fugal canon at the fifth.
 - A. Six part fugue (ricercar).

^{*} This order is advocated and the Offering analyzed by Dr. David in the Musical Quarterly, Vol. 33, p. 314.

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Third Concert

FRIDAY EVENING, DECEMBER 8, 1939

AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

1732-1809

JOSEPH HAYDN String Quartet in D minor Opus 76 No. 2 (Quinten)

Allegro

Andante o più tosto allegretto Menuetto. Allegro ma non troppo

Finale. Vivace assai

HERBERT BAUMEL, Violin GEORGE ZASOFSKY, Violin

JULIUS WEISSMAN, Viola WINIFRED SCHAEFER, Cello

H

JOSEPH HAYDN Sonata in F major Peters edition No. 21

> Allegro moderato Larghetto Presto

BARBARA JANE ELLIOTT, Piano

III

WOLFGANG AMADEUS MOZART.....Als Luise die Briefe ihres ungetreuen 1756-1791

Liebhabers verbrannte Abendempfindung

Sehnsucht nach dem Frühlinge Der Zauberer

JAMES SHOMATE, Piano

IV

WOLFGANG AMADEUS MOZART.....Fantasia in C minor

HILDA MORSE, Soprano

K. 475

LUCAS Foss, Piano

V

WOLFGANG AMADEUS MOZART......Quintet in E flat major

K. 452 for Piano, Oboe, Clarinet, French Horn and Bassoon.

Largo-Allegro moderato Larghetto Rondo. Allegretto

JORGE BOLET, Piano

JAMES KING, Clarinet

JOHN DELANCIE, Oboe

DAVID HALL, French Horn

MANUEL ZEGLER, Bassoon

Program Notes

By Leo Luskin

HAYDN

String Quartet in D minor—This, one of the best loved of Haydn's quartets, is called Quinten, because of the descending fifths in its opening theme. The set of six quartets, opus 76, from which it comes, was written at Vienna in 1799, in the interval between the composition of the oratorios, The Creation and The Seasons. The opening allegro is serious, but far from tragic; the characteristic fifths appear continually throughout the movement. The floridity of the first violin part in the andante gives it the leading role. The famous minuet has a two-part canon with a strongly contrasted trio. A vivacious, rhythmic Finale closes the work.

Piano Sonata in F—This sonata is one of six written in 1773 and dedicated to Haydn's patron, Prince Nicolaus Esterhazy. Its first movement is gay and sprightly, while the larghetto, in F minor, is similar in its melodic nature to some of the great slow movements of the string quartets. The humorous presto is in sonata form.

* * *

MOZART

The Songs—These worthy forerunners of the romantic Lied have fallen into undeserved neglect. The setting and accompaniment of Als Luise make it a drama in miniature. Abendempfindung is considered by Eric Blom to be Mozart's finest song, for all remnants of the operatic aria are carefully eliminated. The other two are simple, resembling folk-songs in their rhythmic charm.

Fantasia in C minor—This is the second of two Fantasias in C minor and was published together with the C minor sonata (K. 457), to which it can very well be linked. But it is certainly a work which can stand by itself. Its dramatic feeling and pianistic brilliance anticipated Beethoven's style while its improvisatory structure was a model for the fantasias of Schubert, Schumann and Chopin. The striking opening in octaves, followed by sections alternating between serenity and passion, returns in the close.

Quintet in E flat—The composer was very proud of this work. After its first performance in 1784, he wrote his father that "the quintet is the best which I have as yet written in my life. I wish you could have heard it." It has set the style of chamber music for piano and other instruments, by such effects as the antiphony between the wind group and the piano and the contrasting natures of the winds themselves. The piano part is much like that of the Mozart piano concertos, with the additional task of simulating the string section of an orchestra in contrast to the winds.



HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Fourth Concert

FRIDAY EVENING, JANUARY 19, 1940
AT 8:30 O'CLOCK

CASIMIR HALL

The STEINWAY is the Official Piano of The Curtis Institute of Music

Program

1770-1827

Opus 9 No. 3

Allegro con spirito Adagio con espressione

Scherzo. Allegro molto e vivace

Finale. Presto

HERBERT BAUMEL, Violin

JULIUS WEISSMAN, Viola

NATHAN STUTCH, Cello

FRANZ SCHUBERT

......Im Abendrot

1797-1828

Geheimes

Nachtstück Der Schiffer

MERYL RUOSS, Baritone

Louis Shub, Piano

FRANZ SCHUBERT...... The Twenty-third Psalm

Opus 132

BARBARA TROXELL, Soprano

MURIEL ROBERTSON, Alto

WILLIE STEWART, Soprano

VELMA CALDWELL, Alto

ELIZABETH WESTMORELAND, Piano

LUDWIG VAN BEETHOVEN...... Sonata in B flat major

Opus 106 (Hammerklavier)

Allegro

Scherzo. Assai vivace

Adagio sostenuto

Largo-Allegro risoluto

Fuga a tre voci, con alcune licenze

JORGE BOLET, Piano

Program Notes

By RALPH BERKOWITZ

\$5 \$5 \$1

"Men of genius are brothers, but they do not look alike."-JEAN AUGUSTE INGRES

Schubert's entire creative life was passed during years when Beethoven's huge shadow fell athwart the road followed by every composer. Twenty-seven years younger than Beethoven, with a modest, quiet temperament, and continually confronted with the adulation and success which greeted most of Beethoven's new works in Vienna, Schubert, along with many other musicians, must have felt that the times were difficult for a composer to establish his own individuality. It is recorded that on one occasion when his friend Spaun praised some of his songs Schubert replied, "I often think to myself that I may amount to something—and yet, coming after Beethoven, who will still be able to do much?"

Schubert, however, was neither envious of the appreciation and homage Beethoven received, nor was he a revolutionary, choosing a new path simply as a reaction to the artistic credo of the older master. There are many indications, incidentally reflecting the beauty of his character, which prove that Schubert was among the most ardent and intelligent of Beethoven's admirers. To his friend Braun von Braunthals, Schubert once said, "He can do everything; but we cannot as yet understand everything, and a great deal of water will run under the bridge before what this man has called forth will be generally understood. Not alone that he is the loftiest and most lavish of all tone-poets; he is also the most exuberant. He is equally so in dramatic as well as epic music, in lyric as in prosaic; in a word, he can do everything. Mozart compares to him as Schiller to Shakespeare; Schiller already is understood, Shakespeare is far from being comprehended. All by now have grasped Mozart; no one really completely understands Beethoven, unless he has a great deal of intelligence and even more feeling, and is terribly unhappy in love or otherwise wretched."

Beethoven's personality must have been ever-present to Schubert and even his daily habits not unknown. For Friedrich Rochlitz in speaking of a visit to Vienna in 1822 writes, "... I was about to go to dinner when I met the young composer Franz Schubert, an enthusiastic admirer of Beethoven. 'If you want to see him unconcerned and happy,' said Schubert, 'then you should go this very moment and eat in the restaurant, where he has gone with the same intention.'"

Actual personal relationship between the two men was, in spite of the years of proximity, almost non-existent. According to Schindler, Schubert came to Beethoven in April 1822 with a set of variations, opus 10 for four hands, dedicated to him from "his worshipper and admirer." Schubert, Schindler goes on to say, completely lost his self-possession in the presence of the great man and ran out of the house in utter bashfulness and humility.

In Beethoven's estimation, Schubert's stature was probably not greater than that of many other musicians such as Benedict, Mayseder or Böhm, more or less known to him and occasionally seen at the music shop of Steiner and Company or in some Viennese tavern. Only during the last few months of his life did he come to view Schubert in a different light. Schindler reports that Beethoven spent hours of several successive days reading through a collection of Schubert lieder with surprise and astonishment, frequently remarking, "Truly, there is a divine spark in this Schubert!—Had I had this poem I, too, would have set it to music!" Writing of this period, Schubert's first biographer, Kreissle, says, ". . . the respect which Beethoven conceived for Schubert's talent was so great that he now wished to see all his operas and his piano compositions as well; but his illness already had made such headway that this wish could no longer be gratified. Yet he often spoke of Schubert, and prophesied "that he would yet make a great noise in the world,' regretting as well 'that he had not made his acquaintance at an earlier date.'"

On March 29, 1827 in Beethoven's funeral procession there were eight pall-bearers and thirty-six torch-bearers. One of the latter, with some white flowers bound to his left sleeve and black crepe hanging from the torch was Franz Schubert. After the ceremonies at the grave he and some friends went to a restaurant, the "Schloss Eisenstadt," where, during the course of the evening, he is said to have proposed two toasts. The first was "To him whom we have just buried!" and the second, "To the one who will be the next to follow him!" It probably did not seem likely that within twenty months, and at the age of thirty-one, Schubert himself would be buried only a few feet away from the grave they had seen Beethoven lowered into that very day.

It was left for future generations to dream of the untold masterworks which would have come from the hand of Schubert. Shortly before his death he said to a friend, "There are absolutely new harmonies and rhythms running through my head."

* * *

Next concert in the series February 20th From Chopin to Debussy

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Fifth Concert

TUESDAY EVENING, FEBRUARY 20, 1940

AT 8:30 O'CLOCK

CASIMIR HALL

STEINWAY PIANO

Program

FRÉDÉRIC CHOPIN Nocturne in B major, Opus 9, No. 3 1810-1849 Ballade in A flat major, Opus 47 EILEÉN FLISSLER, Piano Π ROBERT SCHUMANN Er und Sie 1810-1856 Liebesgarten In der Nacht Unterm Fenster MURIEL ROBERTSON, Soprano DONALD HULTGREN, Tenor Louis Shub, Piano Ш JOHANNES BRAHMS Quartet in C minor 1833-1897 for piano and strings, Opus 60 Allegro non troppo Scherzo. Allegro Andante Finale. Allegro comodo ANNETTE ELKANOVA, Piano JULIUS WEISSMAN, Viola HERBERT BAUMEL, Violin NATHAN STUTCH, Cello IV 1822-1890 CLARENCE SNYDER, Organ GABRIEL FAURÉ......Mandoline En prière 1845-1924 Les Roses d'Ispahan Prison Fleur jetée ROBERT GROOTERS, Baritone Louis Shub, Piano VI 1862-1918 Allegro vivo Intermède. Fantasque et léger Finale, Très animé NOAH BIELSKI, Violin Louis Shub, Piano

Program Notes

By CURTIN WINSOR

I F ONE plunges deeply into the depths of Webster, or of any other dictionary weighing more than ten pounds, in quest of a definition of the word Romanticism, one emerges gasping for breath, and grasping the notion that Romanticism means something opposed to Classicism, art that emphasizes feeling rather than form. Curiously alliterative abstract nouns like nature, nemesis, and nationalism, and adjectives such as picturesque, passionate, and poetic swim around in those depths. Generally, such research tires the eyes, seeking to read the dictionary's fine print, and the arms, trying to support the dictionary's massive weight. One's own fairly clear ideas as to the meaning of Romanticism are scarified. It is perhaps wiser and certainly easier to remember merely that in music the term Romanticism refers to the stream of creative thought which flooded the 19th Century and overflowed into the 20th. The composers whose works are on this program were chosen as representative of the Romantic Movement.

FRÉDÉRIC CHOPIN

The perfection of the modern grand piano inspired Chopin to write music that was pianistic—with such success that after one hundred years many piano virtuosi today subsist on little else but the works of "the sentimental Pole." Frequently using dance rhythms, Chopin vastly enlarged the field of short piano pieces first explored by Schubert. Even his technical studies are works of art. Like his friend Delacroix, the painter, he was a pioneer of Romanticism. It must not be forgotten that although Chopin failed to master any form other than the short piano piece, his influence was not comined to this restricted field. His bold chromatic explorations anticipated the work of Liszt, Wagner and Debussy, and resulted in the discovery of new tone colors that were applied to every kind of musical canyas.

ROBERT SCHUMANN

A fine dramatist who first perfected his style of writing in the field of music criticism is quoted in "Men and Music" by Brockway and Weinstock as follows: "We all have a deep regard for Schumann; but it is really not in human nature to refrain from occasionally making it clear that he was greater as a musical enthusiast than as a constructive musician." Mr. George Bernard Shaw thus implies that Schumann's work is the editor of an influential musical periodical (in which he wrote an article on Chopia, "Hats off, Gentlemen, a Genius," and one on Brahms, hailing him as one who will lead German music into "new paths") outranks his musical compositions. Compare Leichtentritt in "Music History and Ideas": "There is hardly anything in . . . music that equals certain Schumann melodies in the power of evoking strong emotion, of making tears rush to the eyes, of arousing outbursts of delight—and all this is accomplished with a touching clarity and sincerity, a chasteness of feeling very different from Chopin's sensuous refinement, from Wagner's burning passion and voluptuous impetuosity."

Most of us feel today that Schumann wrote masterworks in nearly every form and we like to think of him as "the very gentle, parfait" Knight of Romance, one of the gal-

lant leaders of the Romantic Movement.

JOHANNES BRAHMS

Some writer once drew up a genealogical tree representing Brahms' musical ancestry. Bach was his great-grandfather, Mozart and Beethoven his grandparents. Schubert his uncle, Mendelssohn a cousin, and Schumann his father. This quaint notion contains a kernel of truth. Moreover, it hints at the fact that Brahms like his "great-grandfather"

was a conservative. His genius lies not in the discovery of new forms or the creation of new styles, but in the perfection of those used by his predecessors. The very first works of Brahms show an astonishing maturity and all through his life a relentless capacity for self-criticism insured the destruction of everything he wrote that was not of the highest rank. Other great composers (one thinks of Schubert and Sibelius) were less scrupulous—to the misfortune of their reputations. Many authorities claim that Brahms' contribution to chamber music surpass those of any other musician.

The quartet on this program is based in part on material written as far back as the days of Brahms' passion for Clara Schumann and sorrow over the death of her husband. Brahms said of the first movement, "Now think of a man who is just going to shoot himself because there is nothing left for him to do," adding that the music does not represent, but arose out of such thoughts. The second part of the movement consists of variations on the first piano theme. Some writers claim the piano figure of the last movement represents "Fate Knocking at the Door." Brahms silenced one who remarked that this figure resembled the opening theme of Mendelssohn's Trio in C Minor by growling in his most formidable manner: "Any fool can see that."

There can no longer be any doubt that Brahms was really an incurable romanticist, but except in his earliest works, he kept his feelings in control with the discipline of a true North German burgher. The elegiac strain that pervades his compositions seems sometimes to be tinged with the colors of an autumn sunset and to emphasize "the

transitory nature of all worldly pleasures."

* See Henry S. Drinker Jr.'s valuable book "Brahms' Chamber Music."

CÉSAR FRANCK

was one of those rare creative artists whose personal character was as beautiful as his music. His larger works are remarkable for the use of the so-called cyclic form—the constant recurrence of themes in different movements, as a means of unifying the composition as a whole. His organ works (he was a great organist) are among the best in this field. The choral on this program, one of three dating from the last year of his life, relies on the variation form rather than conventional thematic development.

GABRIEL FAURÉ

Best known for his songs which are characterized by Gallic refinement and sensibility, Fauré was also a fine organist and teacher of composition at the Conservatoire. Among his pupils were Debussy, Ravel, Enesco, and Nadia Boulanger.

CLAUDE DEBUSSY

With Debussy, the chromaticism first exploited by Chopin reached its fullest development. Impressionist painters like Monet and Renoir sacrificed design, draughtmanship, and broke up their colors to obtain extraordinary effects of light. Similarly, Debussy jettisoned form, counterpoint, and broke up tonality to get his unique harmonic effects. When he was through no one could follow him; music had to strike out in new directions.

He was almost through when he wrote the sonata on this program in 1917, playing the piano part in its first and his last public performance. Fatally ill with cancer, "his face was like wax and the colour of ashes. His hand dragged from his shoulder and his head pressed on his whole body. In his eyes there was no light—only the dull reflections of silent pools. There was not even bitterness in his gloomy smile." (Oscar Thompson, in "Debussy, Man and Artist" quoting André Suarés.)

Next concert March 15th, Early American Music

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Sixth Concert

FRIDAY EVENING, MARCH 15, 1940

AT 8:30 O'CLOCK

CASIMIR HALL

STEINWAY PIANO

ı		1	

	_				
IOUNI ANT	I	C- C			
1740-1811	ES	Go, Congregation			
	DENCKE	M. C. I. of the deatherm			
1725-1795	DENCRE	Meine Seele erhebet den Herrn			
1/2/-1///	BARBARA TROXELL. Soprano	Leo Luskin, Piano			
	II	220 200000, 20000			
IOHANN F		String Quintet in D major			
1746-1813		, e,			
RA	FAEL DRUIAN, Violin	Julius Weissman, Viola			
	BARUCH ALTMAN, Violin Esther Gruhn	WARREN SIGNOR, Viola			
	III	ν, στην			
FRANCIS H	OPKINSON	The Garland			
1737-1791		My Love is Gone to Sea			
		With Pleasures Have I Passed My Days			
	VELMA CALDWELL, Contralto	LEO LUSKIN, Piano			
	IV	·			
WILLIAM BI	LLINGS	Funeral Anthem			
1746-1800		Majesty			
		Methinks I See a Heavenly Host			
		A Virgin Unspotted			
	BARBARA TROXELL, Soprano	Norman Rose, Tenor			
	MARGARET LILLY, Soprano ELIZABETH LETTINGER, Contralto	IRVIN BUSHMAN, Baritone JAMES COSMOS, Bass			
	V	3			
ALEXANDE	R REINAGLE	Adagio from the Sonata in E major			
1756-1809		,			
JAMES HEW	VITT	The Battle of Trenton			
1770-1827		A Favorite Military Sonata			
	Jeanne Behren	Dedicated to Gen. Washington			
	VI	2, 1,4,70			
KENTUCKY	MOUNTAIN SONGS	The Swanning Song			
	WARD BROCKWAY	John Riley			
3.2.7		The Toad's Courtship			
NEGRO SPI	RITUALS	Ma Brudder's Died			
		Were You There			
		Git On Board, Little Chillen			
		Ride On, King Jesus			
	THOMAS PERKINS, Baritone	Leo Luskin, Piano			
I OTHE COM	VII	Peril and a man			
	TSCHALK	The Dying Poet			
1829-1869	I A CDOWIEL I	FIG. D			
1861-1908	IACDOWELL	Elini Dance			
1801-1708	Jeanne Behren	ID. Piano			
VIII					
ARTHUR F		First and second movements from the			
1853-1937		Trio in C minor, Opus 5			
	Allegro con	brio			
	Allegro viv Noah Bielski, Violin	LOUIS SHUB, Piano			
	Esther Gruhn				

Program Notes

By ELIZABETH LLEWELLYN LETTINGER

T HE Puritans came to New England in 1620 for religious freedom, but with paradoxical fervor, they established a rigid, fanatical mode of life. They excluded all cultural expression for they believed artistic occupation condemned a soul to everlasting torment. New England remained a musical wilderness until the middle of the eighteenth century, by which time Puritanical bigotry had waned. Fortunately, conditions were different in the South. Secular music flourished in Charleston and Williamsburg. In fact, the first record of a concert in the colonies is a song recital at Charleston in 1731.

While musical life in the South, Philadelphia, New York and Boston was a result of English influence, German musical culture predominated in the Moravian colony founded at Bethlehem, Pennsylvania in 1741. It soon became famous for its orchestra and chamber music. Franklin's, Washington's, and Samuel Adams' letters and diaries prove their interest and knowledge of the Moravian culture. In a letter written by a little girl attending the Moravian boarding school in 1787 is evidence of a thorough musical education. She mentioned that she was taught vocal and instrumental music: "I play the guitar twice a day; am taught the spinet and forte piano and sometimes I play the organ." John Frederick Peter, organist of the congregation, was one of the group of composers who lived there. The extant manuscripts of these men show their musicianship was far in advance of composers in other parts of the country. But the Moravians stood aloof from other colonies and did little for the cultural advancement of the country as a whole.

Francis Hopkinson, now considered the first native American composer, was born, lived and died here in Philadelphia. He is known as musician, poet, painter, inventor and statesman. He was a member of the first class (1757) to receive the bachelor's degree from the College of Philadelphia, now the University of Pennsylvania. He was secretary of the Library Company, a member of the Continental Congress, signed the Declaration of Independence, and held the post of Secretary of the Navy. Altogether he was a remarkable person. Some authorities even give him credit for designing the American Flag. John Adams in a letter to his wife thus described him: "He is one of your pretty, little, curious, ingenious men. His head is not bigger than an apple. I have not met anything in natural history more amusing and entertaining than his personal appearance, yet he is genteel, and well bred and is very social."

But Hopkinson's activities did not distract him from music. He was the nucleus of musical life in Philadelphia. As a harpsichordist, he possessed such intimate knowledge of his instrument that he invented and perfected a new method of quilliag. Thomas Jefferson tried to influence European manufacturers to adopt its use. Among his compositions are anthems, satirical ballads, a dramatic cantata and numerous songs. "The

Garland" is among his earliest compositions.

In a letter to his friend George Washington, to whom he had dedicated "Seven Songs" (1788) Hopkinson wrote: "However small the Reputation I shall derive from this work, I cannot, I believe be refused the Credit of being the first Nitive of the United States who has produced a Musical Composition. If this attempt should not be too severely treated, others may be encouraged to venture on a path, yet untrodden in America and the Arts in succession will take root and flourish amongst us. . . . " Washington replied to this ". . . But, my dear Sir, if you had any doubts about the reception which your work might meet with . . . you have not acted with your usual good judgement, for, what alas, can I do to support it? I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving. But, I have, however, one argument, which will prevail with persons of true estate, (at least in America) I can tell them that it is the production of Mr. Hopkinson."

Both Alexander Reinagle and James Hewitt, though English by birth, made America their home and participated in the development of music in this country. Reinagle came from London to Philadelphia about 1786. He was instrumental in organizing many subscription concerts, and introduced four-hand piano music to this country. In style, his piano sonatas resemble those of Johann Christian Bach, the "London" Bach, with whom he had studied. James Hewitt was particularly active in developing the concert field in New York. Many of his compositions figured on his programs. "The Battle of Trenton, A Favorite Military Sonata dedicated to General George Washington" is representative of his style. It has an elaborate program: "Lento, Introduction; Piu vivo, The Army in motion—General Orders—Acclamation of the Americans—Drums beat to Arms; Maestoso, Washington's march—The Army Crossing the Delaware—Ardor of the Americans at landing—Trumpets sound the charge; Presto, Attack—cannons—bombs. Defeat of the Hessians—Flight of the Hessians—Begging Quarter—General Confusion; Andantino semplice, The Hessians Surrender; Lento con espressione, Grief of the Americans for loss of their comrades killed in the engagement; Allegro, Drums and Fifes—Trumpets of Victory; Allegro, General Rejoicing."

In 1770 William Billings of Boston produced "The New England Psalm Singer." Billings rebelled against the slow paced psalms and hymns and composed what he called "fuguing pieces . . . more than twenty times as powerful as the old slow tunes. Each part striving for mastery and victory." In spite of his own eloquence, these fuguing pieces are crude attempts at imitative counterpoint and can be appreciated only in view of the circumstances in which he lived. He was quite a character, blind in one eye, with a withered arm, and legs of uneven length, and possessing a loud, powerful voice made harsh and rasping by the excessive use of snuff. Perhaps his real contribution to American music was in making the first attempt to establish singing classes and trained church choirs.

No survey of American music, early or late, can be complete without recognition of existing folk music. True folk music is to be found among the mountaineers in Kentucky, among the Negroes, the cowboys and the lumberjacks. Many people refuse to accept Negro "spirituals" as native music. This attitude seems rather absurd when one realizes the influence of revivalist and camp meeting music on the "spiritual." As a matter of fact, all religious folksongs, both white and Negro, have been loosely termed "spirituals" from the early American connotation "spiritual songs." There are folksongs that are unquestionably American, for example, "Yankee Doodle," "Sucking Cider Through A Straw," "The Arkansas Traveler" and "Zip Coon" ("Turkey in the Straw") which Carl Sandburg described "as American as corn-on-the-cob."

Louis Moreau Gottschalk was the first American virtuoso to be given European recognition. Chopin declared he was a "king of pianists." Berlioz, with whom he had studied, said he possessed all the different elements of a consummate pianist. And Barnum offered him a twenty thousand dollar contract after his New York debut in 1855. Gottschalk, a romantic figure, was probably the first matinée idol in America. Women rushed to the piano after concerts, literally flung themselves upon him, seized his white gloves and tore them to bits as souvenirs. As a composer he excelled in sentimental salon music. With the nostalgic "Last Hope" and "The Dying Poet" he achieved great vogue.

New England compensated for its earlier musical wilderness by producing the first teal school of American composition. The relationship of this group is one of similar background, geographic origin and sympathy rather than any particular style in music. John K. Paine was the first of the New England "academics," to be followed by Chadwick, Arthur Foote, Parker, Whiting, Hadley, Converse, MacDowell, Carpenter and many others. Arthur Foote was one of Paine's earliest students at Harvard. He wrote for orchestra, chorus, organ, piano, voice. Foote himself said that it was due to the interest of Theodore Thomas that his works were first heard.

Edward MacDowell, though a New Yorker by birth, went to Boston after his return from Europe, and thus became associated with the New England school. MacDowell's compositions include works for orchestra, chorus and voice, but he is best known for his piano compositions. He is the first of our creative musicians for whom we need no excuses for lack of early training and limited technical development. We need not justify him as an American composer. Nationalism has little significance in true art. Edward MacDowell can be judged simply on his own merits as a composer.

HISTORICAL SERIES

of

Solo and Chamber Music

Second Season

Presented by

RALPH BERKOWITZ

Assisted by

JOSEPH S. LEVINE and VLADIMIR SOKOLOFF
GRADUATES OF THE CURTIS INSTITUTE OF MUSIC

Seventh Concert

TUESDAY EVENING, APRIL 23, 1940
AT 8:30 O'CLOCK

CASIMIR HALL

STEINWAY PIANO

Programme

in one movement (1922) 1885-LYNNE WAINWRIGHT, Harb RALPH BERKOWITZ, Piano П Ann Street (1921) 1874-The Side Show (1921) 1-2-3 (1921) Charlie Rutlage (1921) RALPH BERKOWITZ, Piano THEODORE UPPMAN, Baritone Ш OUINCY PORTER......Sonata No. 2 for violin and piano (1932) 1897-Allegro Andante Allegro con fuoco RAFAEL DRUIAN, Violin VLADIMIR SOKOLOFF, Piano IV SAMUEL BARBER Rain Has Fallen (1935) Sleep Now (1935) 1910-I Hear an Army (1936) THE COMPOSER AT THE PIANO WILLA STEWART, Soprano V SAMUEL BARBER...... A Stopwatch and an Ordnance Map. For Men's Chorus and Kettle-drums (1940) (first performance) MEN'S VOICES FROM THE CURTIS INSTITUTE MADRIGAL CHORUS DAVID STEPHENS, Kettle-drums CONDUCTED BY THE COMPOSER VI 1899-(first concert performance) Allegro Adagio Allegro Lento religioso Andante-Allegretto RALPH GOMBERG, Oboe JAMES KING, Clarinet ALBERT FALKOVE, Viola Choruses for Mixed Voices (1932) May Every Tongue The Staff Necromancer God's Bottles The Sublime Process of Law Enforcement Loveli-lines MEMBERS OF THE MADRIGAL CHORUS

EUGENE BOSSART, Piano
CONDUCTED BY THE COMPOSER

Lexts of the Choral Compositions

A STOPWATCH AND AN ORDNANCE MAP

A stopwatch and an ordnance map. At five a man fell to the ground And the watch flew off his wrist Like a moon struck from the earth Marking a blank time that stares On the tides of change beneath. All under the olive trees.

A stopwatch and an ordnance map. He staved faithfully in that place From his living comrade split By dividers of the bullet That opened wide the distances Of his final loneliness. All under the olive trees.

A stopwatch and an ordnance map. And the bones are fixed at five Under the moon's timelessness: But another who lives on Wears within his heart forever The space split open by the bullet. All under the olive trees.

Stepben Spender

(This poem deals with the death of a soldier in the recent Spanish Civil War. Spender, who himself fought in the war, gave the poem to Samuel Barber in London last June.)

AMERICANA

(Text used by kind permission of the American Mercury)

MAY EVERY TONGUE

(Washington-Christian sentiment of the Rev. Dr Mark Matthews, veteran instrument of the Lord in Seattle, as reported by the Post-Intelligencer.)

May every tongue be paralyzed and every hand palsied that utters a word or raises a finger from this pulpit in advocacy of Modernism.

H

THE STAFF NECROMANCER

(New York-The Staff Necromancer of the Evening Graphic comes to the aid of troubled readers of that great family newspaper.)

(Q.)-Will I ever recover my stolen jewelry? . . . A. M.

(A.)-Your jewelry was taken to New Orleans and sold. You can recover it in part.

(Q.)-My children made me break up my home and come to New York from Massachusetts; and

now I am lonesome, and can't pay my room rent. What can I do? . . . E. T. (A.)—You will get a position as nurse to three small children in Pelham, N. Y. It will give you a source of income, and something easy to do. I see you will marry again later and go back to Massachusetts.

(Q.)-Is my husband, Charles W ----, alive? . . . A. W.

(A.)-No, he is not. I see him drowning in deep water. (Q.) - Will it be advisable for me to go into the laundry business with my boy friend before we are married? . . . F. L. B.

(A.)—Yes, the two of you will be very successful. I see you will marry very soon.

(Q.)—Will I ever have any children? I have been married nearly two years. . . . A. F. W. (A.) -You will have three children, the first one in about two years. That is plenty of time.

GOD'S BOTTLES

(Leaflet Issued by the N. W. C. T. U.)

APPLES ARE GOD'S BOTTLES: The sweet juice of the apple God has placed in His own bottle. What a beautiful rosy-red bottle it is! These red bottles hang on the limbs of a tree until they are all ready for us to use. Do you want to open God's bottle? Bite the apple with your teeth and you will taste the sweet juice God has put in His bottle for you.

GRAPES ARE GOD'S BOTTLES: These purple and green bottles you will find hanging on a pretty vine. See! So many little bottles are on a single stem! Put a grape in your mouth and open God's bottle. How nice the juice tastes! Some men take the juice of apples and grapes and make drinks that will harm our bodies. They put the drinks in glass bottles, but we will not drink from such bottles. We will DRINK FROM GOD'S BOTTLES.

IV

THE SUBLIME PROCESS OF LAW ENFORCEMENT

(Arkansas-The Sublime Process of Law Enforcement, described by Joseph B. Wirger, deathhouse reporter of Little Rock Gazette, in Startling Detective Adventures.)

One scene in the death chamber was particularly unpleasant, even gruesome. That occurred the morning four white men were executed a few minutes apart. The condemned men were Duncan Richardson, Ben Richardson, F. G. Bullen and Will DeBord. The first three had been convicted of the murder of one man; DeBord was condemned for murdering an old couple.

Preparations for this unusual execution were not as complete as they might have been. There were no accommodations for the undertaker who was to take the four bodies away. The death chamber was too small for the four coffins and the augmented crowd of witnesses, and there was no other room convenient.

Hence the four coffins were deposited in the run-around of the death house, directly in front of the cells in which the four men were confined awaiting their turn in the chair. It was an unintentional cruelty on the part of the officials. If the doomed men looked through the doors of their cells, the grim row of coffins was directly in view. If they looked ont the windows, they could see the hearses waiting to carry them away after the execution. So they sat on their bunks with their faces in their hands and waited the execution.

Duncan Richardson was the first to go. After it was all over for him, his body was carried back and laid in the coffin where the other three could see if they lifted their heads. And when Ben Richardson started his death march, he passed by the row of coffins, one of which contained all that remained of his brother.

V

LOVELI-LINES

(California-Literary intelligence: Announcing)

LOVELI-LINES

by Edna Nethery

Loveli-lines is composed of thirty-three Individualistic Verse poems all abrim with Joy, Love, Faith, Abundance, Victory, Beauty and Mastery.

Each one will lift you to the Heights of Consciousness.

Bound in cloth of Happy blue: trimmed and lettered in gold.

Order from

EDNA NETHERY

RIVERSIDE, CALIFORNIA

One Dollar

CASIMIR HALL Sixteenth Season-1939-40

SONATA RECITAL

by

LEA LUBOSHUTZ, Violinist EDITH EVANS BRAUN, Pianist

Friday Evening, November 10, 1939, at 8.30 o'clock

PROGRAMME

I

(American première)

Andantino

Adagio

Moderato, ma con spirito

H

Sonata in B minor.....

OTTORINO RESPIGHI

Moderato

Andante espressivo

Passacaglia

III

Lento. Allegro

Andantino

Lento. Allegretto

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC





CASIMIR HALL Sixteenth Season—1939-40

RALPH BERKOWITZ and VLADIMIR SOKOLOFF

in a

RECITAL OF ORIGINAL MUSIC FOR FOUR HANDS AT ONE PIANO

Thursday Evening, January 4, 1940, at 8:30 o'clock

PROGRAMME

I

Variations in C major on a theme by Count Waldstein. Ludwig van Beethoven
Sonata in C major (K. 521) WOLFGANG AMADEUS MOZART Allegro Andante Allegretto
II Fantaisie in F minor, Opus 103 FRANZ SCHUBERT
III
Allegro brillant in A major, Opus 92
Jeux d'enfants GEORGES BIZET Trompette et Tambour. Marche Petit mari, petite femme. Duo La Toupie. Impromptu Les quatre coins. Esquisse
Six épigraphes antiques
Pupazzetti Alfredo Casella Marcietta Berceuse

THE STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC

Notturnino Polka







CASIMIR HALL

Sixteenth Season-1939-40

THE FIVE SONATAS FOR PIANO AND VIOLONCELLO by LUDWIG VAN BEETHOVEN

FELIX SALMOND, Violoncellist

assisted by

RALPH BERKOWITZ Pianist

Wednesday Evening, January 10, 1940, at 8:15 o'clock

The STEINWAY is the official piano of THE CURTIS INSTITUTE OF MUSIC

292

PROGRAMME

90,

I

Sonata in F major, Opus 5, No. 1

Adagio sostenuto. Allegro Allegro vivace

H

Sonata in C major, Opus 102, No. 1

Andante. Allegro vivace Adagio. Tempo d'andante. Allegro vivace

Ш

Sonata in G minor, Opus 5, No. 2

Adagio sostenuto ed espressivo Allegro molto più tosto presto Rondo. Allegro

INTERMISSION

IV

Sonata in D major, Opus 102, No. 2

Allegro con brio Adagio con molto sentimento d'affetto Allegro fugato

V

Sonata in A major, Opus 69

Allegro, ma non tanto Scherzo. Allegro molto Adagio cantabile. Allegro vivace

PROGRAM NOTES

By RALPH BERKOWITZ

Beethoven composed the two sonatas Opus 5 in 1796 for a performance with the cellist Duport at the court of the genial, music-loving King of Prussia, Frederick William II.

The King, himself a cellist, like so many other monarchs of the 18th century, was not averse to taking part in performances of music and often played in a string quartet or even at rehearsals of Italian opera. He was much impressed by these sonatas and as an indication of pleasure at having them dedicated to him, presented Beethoven, upon his departure from Berlin, with a gold snuff-box filled with Louis d'or. Of this mark of favor Beethoven was fond of saying that "it was no ordinary box, but one of the kind customarily given to ambassadors."

The two sonatas are the work of a confident, happy and vigorous master, who at the age of twenty-six already had four years of adulation from both the musical public and the aristocracy of Vienna. Aware of his own power and dominated by a sense of superiority even to the aristocratic families who befriended him, he was the first composer of modern times to alter the musician's social status. Because of this inner conviction of his own worth, his demeanour as a young man seemed strange enough to make Haydn—the perfect example of the musician as dependant—refer to him as "grand mogul" and "Turkish pasha."

The long, slow introduction with which each sonata begins is a beautiful, thoughtful expression of "weltschmerz" more easily traced to the general cultural feeling of the epoch, rather than to any personal experience of the composer. As in many of the early piano sonatas the quick movements here seem to have an endless flow of melodic beauty, and contain great contrasts of charm, humor and youthful strength.

While these sonatas certainly belong to the first period of Beethoven's creative life, and many passages show indebtedness to Mozart and Haydn, there is at the same time, as for instance in the wonderful D flat section in the development of the first sonata's Allegro, an easily discernible stamp of mastery and originality.

* * *

It would be interesting to discover how many musical masterworks are responsible for their creation to some outward circumstances far removed from the processes of purely musical inspiration.

43°

Beethoven's two sonatas Opus 102 probably owe their existence to the fact that a great fire destroyed the palace of Prince Rasoumovsky in December 1814 and dispersed the members of a string quartet in the Prince's service. The cellist of this quartet, Joseph Linke, spent some time near Beethoven during the following summer and it is for him that these works were written. The first bears the date "towards the end of July," the second, "beginning of August."

The C major, which Beethoven called a "free sonata" consists of two movements, each with a slow and quick section. Particularly beautiful is the reappearance of the sonata's opening theme in the course of the second movement, while the combination of pages of spiritual introspection with others which are vigorous and bold is typical of the late Beethoven.

The D major sonata is a wonderful example of that integrated artistic beauty which Beethoven achieved in his later works. It contains the only full-sized Adagio in all the cello sonatas, a movement of profound character with a strong kinship to the slow movements of the last string quartets. It is in the nature of a funeral march with an elegiac, passionless middle section. The mysterious coda allows us to glimpse, as over an abyss, a shadowy vision of the superhuman.

The last movement, a strict fugue (the first in all the forty-seven sonatas Beethoven had written thus far) is marked by tremendous energy which drives on relentlessly page after page.

\$ \$ \$ \$

Beethoven's A major sonata Opus 69 is probably the best known of all cello sonatas. It was sketched in 1807 and completed in the following year, thus being near in style and spirit to the fifth and sixth symphonies. In the positive quality of its emotional content and masterly treatment of simple material it is characteristic of the composer's middle period.

The one tragic note connected with the work is the phrase, in Beethoven's hand, scribbled on the title-page: Inter Lachrymas et Luctum, (amid tears and distress). This was Beethoven's reference to the advance of the French army, which was soon to bombard Vienna and drive him to the cellar with pillows over his already somewhat deafened ears, in order to escape some of the painful noise.

But neither this sonata nor other works of the period reflect Beethoven's tortured state of mind. It is another example of the astonishing aloofness which some good spirit creates for a great artist, allowing him to produce great music even though he be in poverty or despair.

CASIMIR HALL

Sixteenth Season-1939-1940

Friday Evening, February 16, 1940, at 8:30 o'clock

THE TRAPP FAMILY SINGERS

Baroness Maria Auguste, Agathe, Maria, Hedwig, Joan, Martine, Rupert and Werner von Trapp

Directed by DR FRANZ WASNER



193

PROGRAMME

I

Introitus-Cibavit eos

GREGORIAN

This chant is taken from the Graduale Romanum. The Introitus is the first song in the Catholic Mass. It begins with an Antifon, followed by a verse taken from a Psalm with the Gloria Patri. The Antifon is then repeated. Immediately after the Introitus, the Kyrie eleison is sung.

Four parts from the Missa Brevis

GIOVANNI PIERLUIGI DA PALESTRINA (1526-1594)

Kyrie Sanctus Benedictus Agnus Dei II

Palestrina's Missa Brevis originally appeared in the First Book of Masses in 1570, dedicated to King Philip II of Spain. The Kyrie and Sanctus are written in four parts, the Benedictus in three, and the Agnus Dei in five, the two soprano voices being composed as a canon.

II

Trio Sonata in F major

GEORG PHILIPP TELEMANN (1681-1767)

For two alto recorders in F and basso continuo (Spinet)

Affettuoso Allegro Adagio Allegro vivace

Suite in G major

JOHANN KASPAR FERDINAND FISCHER (c. 1665—c. 1738)

For recorder ensemble and basso continuo (Viola da gamba and Spinet)

Ouverture
Intrade
Chaconne
Menuett





Fröhlich will ich singen

JOHANNES ECCARD (1553-1611)

Innsbruck, ich muss dich lassen

Heinrich Isaac (1445-1517)

Heinrich Isaac was Emperor Maximilian's choice as director of the royal orchestra in Vienna and Innsbruck. When he had to leave Innsbruck with the Emperor, he dedicated the indescribably ardent farewell song, Innsbruck, ich muss dich lassen, to his sweetheart, who remained in Innsbruck. It is one of the loveliest compositions in old German music. The melody was later used for the chorale, Nun ruben alle Wālder, and J. S. Bach used the melody in the St. Matthew's and St. John's Passions, and one of the chorale preludes, as well as in several cantatas. It is also sung with other religious texts and survives as a hymn in many countries.

Tanzen und Springen

Hans Leo Hassler (1564-1612)

A five-part ballet, first issued in the Lustgarten neuer teutscher Gesänge at Nürnberg in 1601.

Freunde lasset uns beim Zechen, (K. 560)

Wolfgang Amadeus Mozart (1756-1791)

A canon

IV

Im Fruajahr

Austrian folksong from Steiermark

Wia mei Diandle, mei kloans

Austrian folksong from Carinthia

Viel Freuden mit sich bringet

German folksong, arranged by Dr Wasner

In einem kühlen Grunde

German folksong, arranged by Dr Wasner

Der spate Abend

Austrian folksong from Carinthia

Die lustige Bäuring

Yodel from the Austrian Alps

Yodels are songs without words. In yodeling the mountaineers give free expression to the feelings and emotions which they cannot easily express in words. Not only do they express feelings of joy, but also of sorrow, grief, longing and devotion. Many yodels even resemble chorales and were formerly used at divine services. Profane and unbecoming yodeling in places of amusement brought the real art into disrepute. The Trapp Family Singers seek to acquaint those who have not had the opportunity of hearing the real yodels of the mountains with the true yodeling technique.

V

Ländler

Austrian folkdances





CASIMIR HALL

Sixteenth Season - 1939-40

RECITAL

by

Mr Sigurd Rascher, Saxophone Mr George Robert, at the Piano

Guest Artists

Friday Evening, March 8, 1940, at 8:30 o'clock

PROGRAMME
Sonata No. 3
II
Prelude to Cantata No. 12
Variations on a gavotte A. Corelli
(arranged by Glaser-Rascher)
III
Sonata, Opus 1 A. Berg
La fille aux cheveux de lin C. Debussy Feux d'artifice.
Mr Robert
IV
**
*Introduction and Capriccio (ms., 1934)
*Sonatine (ms., 1932) W. JACOBI
(Jacobi was born in 1896 on the island of Ruegen in the Baltic Sea. He composes and teaches in Munich.)
Allegro ma non troppo Sarabande Allegro
A group of Swedish Folk Songs, unaccompanied
*Danse du Satyr F. Swain
(Miss Swain lives in Oxfordshire, England, and is a teacher at the Royal College of Music in London. This piece was written for Mr Rasther after the composer heard him at a Promenade Concert in Oueens Hall, conducted

by Sir Henry Wood.) *dedicated to Mr Rascher



THE CURTIS INSTITUTE OF MUSIC

CASIMIR HALL

Sixteenth Season - 1939-40

PIANO AND VIOLA RECITAL

by

Miss Genia Robinor, *Pianist*Dr Louis Bailly, *Violist*

Wednesday Evening, March 13, 1940, at 8:30 o'clock

PROGRAMME

I Sonata No. 1 in G minor JOHANN SEBASTIAN BACH Vivace Adagio Allegro H Sonata in F sharp minor... JEAN HURÉ (In one movement) Ш Allegro appassionato Andante un poco Adagio Allegretto grazioso Vivace IVModerato Adagio assai e molto cantabile

Allegro moderato



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON-1939-40

SONATA RECITAL BY MR ADOLF BUSCH, VIOLINIST AND MR RUDOLF SERKIN, PIANIST

SUNDAY AFTERNOON, APRIL 28, 1940, AT 4:00 O'CLOCK

÷

PROGRAMME

Ι

Sonata No. 1 in G major, Opus 78...... Johannes Brahms Vivace ma non troppo

Adagio

Allegro molto moderato

Π

Sonata No. 1 in G minor

for violin alone Johann Sebastian Bach

Adagio

Fuga

Siciliano

Presto

Ш

Sonata in C minor, Opus 30, No. 2..... LUDWIG VAN BEETHOVEN

Allegro con brio

Adagio cantabile

Scherzo

Finale: Allegro



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

SONATA RECITAL BY MR ADOLF BUSCH, VIOLINIST AND MR RUDOLF SERKIN, PIANIST

WEDNESDAY EVENING, MAY 1, 1940, AT 8:30 O'CLOCK

÷

PROGRAMME

(K 526)

Sonata in A major (K 331)...........Wolfgang Amadeus Mozart

Temar-Andante grazioso Molto allegro

MenucitoRondo: Alla-turca. Allegrento

Andante
Presto

Sonata No. 2 in B minor

for violin alone Johann Sebastian Bach

Allemande, Famili Grave
Courante, Famili Fuga
Anden

Sarabande, F and II Andante sostenuto

Tempo di bourree, I and II Allegro

III

Sonata in G major, Opus 96.....Ludwig van Beethoven

Allegro moderato Adagio espressivo Scherzo

Poco allegretto

STEINWAY PIANO



THE CURTIS INSTITUTE OF MUSIC CASIMIR HALL, SIXTEENTH SEASON—1939-40

SONATA RECITAL BY MR ADOLF BUSCH, VIOLINIST AND MR RUDOLF SERKIN, PIANIST

WEDNESDAY EVENING, MAY \$, 1940, AT 8:30 O'CLOCK

*

PROGRAMME

Ι

Sonata No. 3 in D minor, Opus 108Johannes Brahms

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

 Π

Sonata No 3 in C major

for violin alone......Johann Sebastian Bach

Adagio

Fuga

Largo

Allegro assai

Ш

Sonata in G major, Opus 30, No. 3. Ludwig van Beethoven

Allegro assai

Tempo di minuetto

Allegro vivace



WILDWOOD CIVIC CLUB Wildwood, New Jersey

Tuesday afternoon, August 22, 1939, at 2:50 o'clock

Howard Vanderburg, Baritone Lee Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Invocation of Orpheus O del mio amato ben Siboney Peri Donaudy Lecuona

II

"Toreador song" from "Carmen"

Bizet

III

Deep river Little David, play on your harp Land uv degradashun arranged by Burleigh

arranged by Johnson MacGimsey

IV

Song of the open road May day carol When I think upon the maidens Malotte Taylor Head



FOREMEN'S AND SUPERVISORS' CLUB Gibbstown, New Jersey

Thursday evening, September 21, 1939, at 8:00 o'clock

Howard Vanderburg, Baritone Lynne Wainwright, Harp Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Just for today Gwine to Hebb'n Land uv degradashun

Seaver Wolfe MacGimsey

Howard Vanderburg

II

Bourrée Waltz in A flat major Short stories in music Pirouetting music box Night breeze Behind the barracks Chanson de Guillot-Martin

Bach Brahms Salzedo

Périlhou-Miller

III

Lynne Wainwright

"Toreador song" from "Carmen"

Bizet

Howard Vanderburg

IV

Theme and variations "Barcarolle"

Haydn

from "Tales of Hoffmann" Gigue Believe me, if all those

Offenbach Wainwright

endearing young charms) Deep river

transcribed by Salzedo

Lynne Wainwright



FOREMEN'S AND SUPERVISORS' CLUB Gibbstown, New Jersey (continued)

V

Song of the open road
My little mule wagon
Captain Stratton's fancy
Howard Vanderburg

Malotte Schwartz Taylor

VI

Invocation of Orpheus
Howard Vanderburg
Lynne Wainwright
Leo Luskin

Peri



THE WOMEN'S CLUB OF LYNCHBURG Lynchburg, Virginia

Friday afternoon, October 13, 1939, at 3:30 o'clock

Howard Vanderburg, Baritone Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Invocation of Orpheus
Che fiero costume
Gondoliera veneziana (in Sicilian)
Ricordati di me?
Howard Vanderburg

Peri Legrenzi Sadero Tosti

II

"Vision fugitive" from "Hérodiade"

Massenet

Howard Vanderburg

III

Ballade in A flat major, Opus 47 Prelude in G major, Opus 32, No. 5 La campanella

Chopin Rachmaninov Paganini-Liszt

Louis Shub

IV

In the silent night Passing by Be it bright day Rachmaninov E. Purcell Tschaikovsky

Howard Vanderburg

V

Elëanore
I heard a forest praying
For you alone

Coleridge-Taylor DeRose Geehl

Howard Vanderburg



STATE TEACHETS COLLEGE Kutatown, Pennsylvania

Wednesday morning, Ontober 10, 1988, at 10:30 o'clock

Robert Grouters, Baritane John Cira, Pilno

of

THE CURITE INSTITUTE OF YUSIG

Progratie

T

Caro mio ben
Or ar'io non Beguo più
"Den vicni alla finestra"

from "Don Giovanni"

Roboro Greater

Cierisal Ponteni

Mariet

TI

The sman

Jewn diesu (The fountain)

Prelude in E flat major)

Prelude in G minor

John Sime

Seint-Sröne-Rodonak, Revel

Feel aminor

III

"Sningeht
Firtlese Liebe
"3 du mein holder Abandstorn"
from "Tannhouser"
Tobert Grotters

Schubort

Tagner

IV

Yorturne in B major, Opus 61, No. 1)
Etude in D flat major, Opus 25, No. 3)
Scherzo in C sharp minor, Opus 33)
John Simms

Chouin



STATE TEACHERS COLLEGE Kutztown, Pennsylvania (Continued)

V

Drink to me only
with thine eyes
Long ago in Alcala
Sailormen
Pilgrim's song

Robert Grooters

arranged by Quilter
Messager
Wolfe
Tschaikovsky



WOMEN'S CLUB OF WYNCOTE Wyncote, Pennsylvania

Wednesday afternoon, October 18, 1939, at 3:00 o'clock

Donald Coker, Tenor Reba Robinson, Harp Burnett Atkinson, Flute Nathan Stutch, Violoncello Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

T

Lasciatemi morire Danza, danza, fanciulla gentile Tu lo sai

Donald Coker

II

First and second movements of Sonata No. 8 in D major Adagio Allegro

Menuet

Second and third movements of Trio Sonata in B minor Allegro Adagio

> Reba Robinson Burnett Atkinson Nathan Stutch

> > III

Adagio from the organ toccata in C major Sérénade espagnole, Opus 20, No. 2 Rondo in A major

Nathan Stutch

Bach Glazounov Weber

Monteverdi Durante Torelli

Leclair

Bach

Loeillet



WOMEN'S CLUB OF WYNCOTE Wyncote, Pennsylvania (continued)

IV

I attempt from love's sickness to fly
Clorinda
A sailor's life
The sleigh
Donald Coker

H. Purcell
Morgan
Old English
Kountz

V

Sérénade Arensky
Minatures Bridge
Romance

Salterello "Dorienne"

from "Divertissement grec" Mouquet

Reba Robinson Burnett Atkinson Nathan Stutch



WASHINGTON COLLEGE Chestertown, Maryland

Thursday morning, October 26, 1939, at 11:00 o'clock

Reba Robinson, Harp Nathan Stutch, Violoncello Burnett Atkinson, Flute

of

. THE CURTIS INSTITUTE OF MUSIC

Programme

I

First and second movements

from Sonata No. 8 in D major

Leclair

Adagio Allegro

Menuet
Two movements from Trio Sonata

Loeillet

Bach

in B minor

Adagio Allegro

> Reba Robinson Nathan Stutch Burnett Atkinson

> > II

Adagio from the organ toccata in C major Rondo in A major

Bach

Nathan Stutch

III

Waltz in A flat major May night Zephyr Brahms
Palmgren
Salgedo

Reba Robinson

IV

Sonata in F major Menuetto Marcello Mozart

Burnett Atkinson



WASHINGTON COLLEGE Chestertown, Maryland (Continued)

V

Arabesque No. 1
Petite suite
Berceuse
Souvenance
"Dorienne" from

"Divertissement grec"

Reba Robinson Nathan Stutch Burnett Atkinson Debussy Dukas

Mouquet



HARCUM JUNIOR COLLEGE Bryn Mawr, Pennsylvania

Thursday morning, November 2, 1939, at 11:00 o'clock

Noah Bielski, Violin Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Concerto No. 2 in D minor
Allegro moderato
Romance
Allegro moderato alla zingara
Noah Bielski

II

Ballade in A flat major, Opus 47)
Berceuse, Opus 57)
La campanella Paganini-Liszt
Louis Shub

Wieniawski

III

La gitana)
Caprice viennois)
Kreisler
Tambourin chinois)
Noah Bielski



JUNIOR OCTAVE CLUB Norristown, Pennsylvania

Thursday evening, November 2, 1939, at 8:00 o'clock

Lynne Wainwright, Harp Hilda Morse, Soprano Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Bourree Bach "Gavotte" from "Iphigenie in Aulis" Gluck Concert variations on Adeste Fideles Salzedo Lynne Wainwright

II

Nimmersatte Liebe Das verlassene Mägdlein) Vergebliches Ständchen Hilda Morse

Brahms

Wolf

III

arranged by Salzedo Brahms lullaby Deux chansons populaires françaises Grandjany Le bon petit roi d'Yvetôt Et ron ron, petit patapon En bateau Debussy Périlhou-Miller

Lynne Wainwright

Chanson de Guillot-Martin

IV

"Un bel di" from "Madame Butterfly" Puccini Ohie Meneche! Giannini Hilda Morse



FRIENDS' SELECT SCHOOL Philadelphia, Pennsylvania

Friday morning, November 3, 1939, at 10:30 o'clock

Veda Reynolds, Violin Nathan Stutch, Violoncello John Simms, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Praeludium and allegro Kreisler
La fille aux cheveux de lin Debussy-Hartmann
Variations on a theme by Corelli Tartini-Kreisler
Veda Reynolds

II

Adagio from the organ toccata in C major Bach Sérénade espagnole, Opus 20, No. 2 Glazoumov Rondo in A major Weber

Nathan Stutch

III

Trio in C minor, Opus 1, No. 3
Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo
Veda Reynolds
Nathan Stutch
John Simms

Beethoven



SAINT ANDREW'S SCHOOL Middletown, Delaware

Saturday evening, November 4, 1939, at 3:00 o'clock

Veda Reynolds, Violin Nathan Stutch, Violoncello John Simms, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Trio in C minor, Opus 1, No. 3

Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo
Veda Reynolds, Nathan Stutch and John Simms

II

Adagio from the organ toccata in C major
Sérénade espagnole, Opus 20, No. 2

Rondo in A major

Weber

Nathan Stutch

III

Waltz in E minor (posthumous))
Scherzo in C sharp minor, Opus 39)
John Simms

IV

Praeludium and allegro Kreisler
La fille aux cheveux de lin Debussy-Hartmann
Variations on a theme by Corelli Tartini-Kreisler
Veda Reynolds

V

Trio in C minor, Opus 101

Allegro energico
Presto non assai
Andante grazioso
Allegro molto
Veda Reynolds, Nathan Stutch and John Simms



70

UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, November 9th, 1939, at 8:00 o'clock

ROBERT GROOTERS, Baritone MARGUERITE KUEHNE, Violin LOUIS SHUB, Piano

of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

T

Have you seen but a whyte lillie grow?	OLD ENGLISH
Flow not so fast, ye fountains	DOWLAND
Die Rose, die Lilie	SCHUMANN
Wenn du zu den Blumen gehst	Hugo Wolf
Der Leiermann Rastlose Liebe	SCHUBERT
Rastlose Liebe	

ROBERT GROOTERS

II

Gavotte from sonata in E major	BACH-KREISLER
Romance in G major, Opus 40	BEETHOVEN
Rondo in G major	Mozart-Kreisler

MARGUERITE KUEHNE

Berceuse, Opus 57
Etude in F major, Opus 10, No. 8
Ballade in A flat major, Opus 47

CHOPIN

LOUIS SHUB

IV

Pilgrim's song.	Tschaikovsky
Jean	Spross
The hills of home	Fox
A maid of Alcala	MESSAGER
Glory road	Wolfe

ROBERT GROOTERS

V

MARGUERITE KUEHNE







SLEIGHTON FARM SCHOOL FOR GIRLS Darling Post Office, Pennsylvania

Tuesday evening, November 14, 1939, at 7:30 o'clock

Robert Grooters, Baritone Marguerite Kuehne, Violin Louis Shub, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Have you seen
but a whyte lillie grow?
Flow not so fast, ye fountains
Die Rose, die Lilie
Wenn du zu den Blumen gehst
Der Leiermann
)
Rastlose Liebe)

Robert Grooters

II

Gavotte from sonata in E major La fille aux cheveux de lin Rondo in G major

Marguerite Kuehne

Bach-Kreisler Debussy-Hartmann Mozart-Kreisler

Old English

Dowland

Wolf

Schumann

Schubert

III

Pilgrim's song
Jean
The hills of home
Long ago in Alcala
Glory road

Robert Grooters

IV

Rondo capriccioso
Marguerite Kuehne

Saint-Saens

Tschaikovsky

Spross

Wolfe

Messager

Fox





Wednesday Afternoon

November fifteenth

Nincteen Hundred Thirty-nine

Montgomery County

Medical Society

Building

·k

ci

n

n

quasi Allegro

Noah Bielski Morris Shulik Stephen Katsaros William Saputelli

The Octabe Club

Norristown, Pennsylvania
MRS. J. LAWRENCE EISENBERG, President

WEDNESDAY AFTERNOON at TWO-THIRTY O'CLOCK

Mrs. Charles W. Miller, Chairman of the Day

PROGRAMME

First two movements of Sonata No. 8 in D majorLeclaid Adagio Allegro
Menuet Back
Two movements from Trio Sonata in B minorLoeille Adagio Allegro
REBA ROBINSON, NATHAN STUTCH and BURNETT ATKINSON
II
Adagio from the organ toccata in C majorBack
Sérénade espagnole, Opus 20, No. 2
Rondo in A major

NATHAN STUTCH

en

111	
Waltz in A flat major	
Believe Me, If All Those Endearing Young CharmsSalzedo	
May Night	
Night Breeze \ Salzedo	
REBA ROBINSON	
IV	
Sonata in F major	
Sicilienne Bach	
Menuetto	ki
Burnett Atkinson	
v	
Deux Arabesques	
Petite Suite	in
Dorienne from "Divertissement grec"	

quasi Allegro Noah

Noah Bielski Morris Shulik Stephen Katsaros William Saputelli

Hostess

MRS. CLARENCE R. PALMER

Ushers

MRS. E. FRED BROUSE MRS. WILLIAM D. HUNTER MRS. CLARENCE G. LAND

MISS MARION SPANGLER......Chairman of Programs MRS. JOHN LOCK LARZELERE. . Chairman of Decorations

Next Meeting - Becember Twentieth

CAROLYN FOX-Violinist

A French Peasaut Christmas

OCTAVE CLUB CHORUS

MRS. HAROLD V. STURTEVANT—Chairman of the Day

JR. OCTAVE CLUB

November 18th at 10 A. M. Y. W. C. A. Auditorium

MISS MARJORY WILSON and her SHEPHERD PIPES

MRS. WM. D. HUNTER MRS. HAROLD V. STURTEVANT in charge

URSINUS COLLEGE Collegeville, Pennsylvania

Thursday evening, November 16, 1939, at 8:00 o'clock

Noah Bielski, Violin Morris Shulik, Violin Stephen Katsaros, Viola William Saputelli, Violoncello Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Concerto No. 2 in D minor, Opus 22 Wieniawski
Allegro moderato
Romance
Allegro moderato alla zingara
Noah Bielski

II

Berceuse, Opus 57)
Etude in F major, Opus 10, No. 8) Chopin
Ballade in A flat major, Opus 47)
Louis Shub

III

Quartet in B flat major, Opus 13, No. 6 Beethoven
Allegro con brio
Adagio ma non troppo
Scherzo. Allegro
La Malinconia. Adagio. Allegretto
quasi Allegro
Noah Bielski

Morris Shulik Stephen Katsaros William Saputelli



WOMAN'S CLUB OF LYNCHBURG Lynchburg, Virginia

Friday afternoon, November 17, 1939, at 3:30 o'clock

Reba Robinson, Harp Nathan Stutch, Violoncello Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

First and second movements of Sonata No. 3 in D major Adagio

Leclair

Allegro Menuet

Bach

Two movements from Trio Sonata in B minor Loeillet Adagio

Allegro

Reba Robinson, Nathan Stutch and Burnett Atkinson

II

Adagio from the organ toccata in C major Sérénade espagnole, Opus 20, No. 2 Rondo in A major

Bach Glazounov Weber

Nathan Stutch

III

Waltz in A flat major Believe me, if all those endearing young charms May night Night breeze Behind the barracks)

Brahms

Salzedo Palmgren

Salzedo

Reba Robinson

IV

Sonata in F major Sicilienne Menuetto

Marcello Bach

Mozart

Burnett Atkinson



WOMAN'S CLUB OF LYNCHBURG Lynchburg, Virginia (continued)

V

Deux arabesques Petite suite Berceuse

Berceuse Souvenance

"Dorienne" from

"Divertissement grec" Mouquet Reba Robinson, Nathan Stutch and Burnett Atkinson

Debussy

Dukas



SCHUMANN CLUB Wildwood, New Jersey

Tuesday evening, November 28, 1939, at 8:30 o'clock

Hilda Morse, Sopranc Donald Coker, Tenor Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

T

Das verlassene Mägdlein)
Nimmersatte Liebe)
Wolf
Der Schmied)
Vergebliches Ständchen)

Hilda Morse

II

Lasciatemi morire

Danza, danza fanciulle gentile
I attempt from love's sickness to fly
"Total eclipse!" from "Samson"

Donald Coker

Monteverdi
Durante
H. Purcell
Handel

III

Ballade in A flat major, Opus 47)
Berceuse, Opus 57) Chopin
Etude in F major, Opus 10, No. 8)
La campanella Paganini-Liszt

Louis Shub

IV

"Un bel di" from "Madame Butterfly" Puccini
Ohie Meneche! Gianinni
Hilda Morse

V

"Vesti la giubba" from "I Pagliacci" Leoncavallo
Clorinda Morgan
A sailor's life Old English
Old Mother Hubbard,

set in the manner of Handel Hely-Hutchinson
Donald Coker



NEW JERSEY STATE TEACHERS COLLEGE Glassboro, New Jersey

Thursday morning, November 30, 1939, at 10:30 o'clock

Robert Grooters, Baritone Louis Shub, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Recitative and air from the "Messiah" Handel "Thus saith the Lord, but who may abide") Caro mio ben Caro laccio, dolce nodo Non più

Giordani Gasparini Cimara

Robert Grooters

II

Ballade in A flat major, Opus 47) Etude in F major, Opus 10, No. 8) La campanella

Chopin

Paganini-Liszt

Louis Shub

III

Tschaikovsky Pilgrim's song Blow, blow, thou winter wind arranged by Quilter Drink to me only with thine eyes MacFadyen Birthday song

Robert Grooters



GEORGE SCHOOL
George School, Pennsylvania

Saturday evening, December 9, 1939, at 8:00 o'clock

Hilda Morse, Soprano Eleanor Mellinger, Harp James Shomate, Accompanist

OĨ

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Als Luise die Briefe ihres ungetreuen)
Sehnsucht nach dem Frühlinge) Mozart
Der Teuberer)
Hilda Morse

II

Harmonious blacksmith Handel

Giga Corelli

Theme and variations Haydn

Eleanor Wellinger

III

Des verlassene Mägdlein)
Wimmersatte Liebe)
Wädchenlied)
Der Schmied)
Wergebliches Ständchen)
Hilda Morse

IV

Impromptu-caprice, Opus 3

Chanson de Guillot-Martin

Eleanor Wellinger

Périlhou-Miller

17

"The Jewel Song" from "Faust"
Ohie Mensche!
Hilda Morse

Gouncd Giannini



GASTON PRESEYTFRIAN CHURCH Philadelphia, Pennsylvania

Sunday evening, December 17, 1939, at 7:30 o'clock

Lynne Wainwright, Harp Herbert Baumel, Violin Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Trio Sonata in B minor

Loeillet

Largo Allegro Adagio

Allegro con spirito

Menuet

Bach

Lynne Wainwright, Herbert Baumel and Nathan Stutch

II

"Gavotte" from "Iphegenia in Aulis" Gluck
Concert variations
on Adeste Fideles (1938) Salzedo
Lynne Wainwright

III

First movement from Sonata No. 8

in D major Adagio Leclair

"Dorienne" from "Divertissement grec"
Lynne Wainwright,

Mouguet

Herbert Baumel and Nathan Stutch

IV

Arioso Each Sérénade espagnole, Opus 20, No. 2 Glazounov Lynne Wainwright and Nathan Stutch



WOMAN'S CLUB OF ALLENTOWN Allentown, Pennsylvania

Tuesday afternoon, January 2, 1940, at 2:45 o'clock

Howard Vanderburg, Baritone Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Dank sei Dir, Herr Handel

He, Zigeuner)

Lieber Gott, du weisst) Brahms

Röslein dreie, in der Reihe)

Du bist so jung)

Ewig)

Howard Vanderburg

II

"Nemico della patria"
from "Andréa Chénier" Giordani
Howard Vanderburg

III

Rhapsody in E flat major, Opus 119, No. 4 Brahms
Hungarian rhapsody, No. 11 Liszt
Eugene Bossart

IV

Yarmouth fair

Passing by

Be it bright day, Opus 47, No. 6

Silent strings

Good ale

Warlock

Warlock

Howard Vanderburg



MOORESTOWN HIGH SCHOOL Moorestown, New Jersey

Thursday morning, February 22, 1940, at 9:00 o'clock

Reba Robinson, Harp Nathan Stutch, Violoncello Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Trois pièces en concert La laborde: Rondement

La boucon: Andante

L'agaçante: Rondement Reba Robinson,

II

Nathan Stutch and Burnett Atkinson

Sonata in F major Andante in C major

Burnett Atkinson

III

Waltz in A flat Pirouetting music box

Fraicheur Le bon petit roi d'Yvetôt

Reba Robinson

IV

Adagio from the organ toccata in C major Rondo in A major

Nathan Stutch

V

First movement of Trio Sonata in B minor Largo

Arabesque No. 1 "Dorienne" from "Divertissement grec"

Reba Robinson, Nathan Stutch and Burnett Atkinson

Loeillet

Rameau

Marcello

Mozart

Brahms

Salzedo

Bach Weber

Grandjany

Debussy

Mouguet



THE NEIGHBORS Hatboro, Pennsylvania

Wednesday afternoon, February 28, 1940, at 2:15 o'clock

Laura Archera, Violin Leo Luskin, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Air on the G string

Mattheson

Tzigane

Ravel

Laura Archera



HARCUM JUNIOR COLLEGE Bryn Mawr, Pennsylvania

Thursday morning, February 29, 1940, at 11:00 o'clock

John Simms, Piano Veda Reynolds, Violin Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Trio in C minor, Opus 1, No. 3
Allegro con brio
Andante cantabile con variazioni
Menuetto. Quasi allegro
Finale. Prestissimo
John Simms.

Beethoven

John Simms, Veda Reynolds and Nathan Stutch

II

Adagio from the organ toccata in C major Sérénade espagnole, Opus 20, No. 2 Rondo in A major Bach Glazounov Weber

Nathan Stutch

III

Trio in C minor, Opus 101
Allegro energico
Presto non assai
Andante grazioso
Allegro molto

Brahms

John Simms, Veda Reynolds and Nathan Stutch



.G.

PORCH CLUB

RIVERTON, NEW JERSEY

Tuesday Afternoon, March 5, 1940, at 2:30 o'clock

WILLA STEWART, Soprano
NATHAN GOLDSTEIN, Violin
CHARLES LIBOVE, Violin
LOUIS SHUB, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

I
Bel piacere è godere fido amor
Spirate pur, spirate
Willa Stewart
II
Romance from Concerto in D minor, Opus 22 WIENIAWSKI
Nathan Goldstein
III "Elle est là, près de lui" from Mignon THOMAS WILLA STEWART
IV
Adagio from Concerto in G minor, Opus 26. Praeludium and Allegro. Pugnani-Kreisler
CHARLES LIBOVE
Spirit flower Campbell-Tipton Ecstasy Rummel Sleep now Barber I hear an army Willa Stewart
VI
Concerto for two violins in D minor
Allegro Perpetuum mobile, Opus 34, No. 5
NATHAN GOLDSTEIN and CHARLES LIBOVE



Hemberton Music Club

Pemberton, New Jersey

Tuesday Ebening, April 9, 1940

Eleanor Mitchel, Flute
Marguerite Kuehne, Violin
Esther Gruhn, Violoncello
OF THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

T

Lewis J. Mantel, Pemberton; J. G. Montgomery & Co., Inc., Pemberton; The People's National Bank and Trust Company, Pemberton; B. Ney Ridgway, Pemberton; Platt's General Store



UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, April 11, 1940, at 8:00 o'clock

WILLA STEWART, Soprano HERBERT BAUMEL, Violin NATHAN STUTCH, Violoncello LEO LUSKIN, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

O sleep why dost thou leave me? Bel piacere è godere fido amor Sommi Dei
Spirate pur, spirate Ah, mai non cessate Donaudy
WILLA STEWART
II Concerto in A minor, Opus 102
III
Spirit flower Campbell-Tipton
Ecstasy Rummel
Sleep now BARBER I hear an army
The sleigh

WILLA STEWART





The Somerville Committee of Swarthmore College

Swarthmore, Pennsylvania

Thursday Evening, April 18, 1940, at 8:30 o'clock

Noah Bielski, Violin Morris Shulik, Violin Albert Falkove, Viola William Saputelli, Violoncello Eugene Bossart, Piano

of

The Curtis Institute of Music

Beethoven Program

Ι

Quartet in B flat, Opus 18, No. 6

Allegro con brio Adagio, ma non troppo Scherzo. Allegro La malinconia

Adagio. Allegretto quasi Allegro

Messrs Bielski, Shulik, Falkove and Saputelli

II

Sonata in C minor, Opus 30, No. 2

Allegro con brio Adagio cantabile Scherzo. Allegro Finale. Allegro

Messrs Bielski and Bossart

III

Quartet in E flat, Opus 74

Poco adagio Adagio ma non troppo Presto Allegretto con variazioni

Messrs Bielski, Shulik, Falkove and Saputelli



HOLMQUIST SCHOOL New Hope, Pennsylvania

Saturday evening, April 20, 1940, at 8:00 o'clock

Reba Robinson, Harp Nathan Stutch, Violoncello Burnett Atkinson, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Menuet

Two movements from Trio Sonata

in B minor

Adagio

Allegro

First and second movements of Sonata

No. 8 in D major

Adagio

Allegro

Reba Robinson,

Nathan Stutch and Burnett Atkinson

II

Trois pièces en concert

La laborde: Rondement

La boucon: Andante

L'agaçante: Rondement

Reba Robinson,

Nathan Stutch and Burnett Atkinson

III

Mirage Salzedo
Waltz in A flat Brahms
Zephyr)
Pirouetting music box)
Night breeze) Salzedo
Behind the barracks)

Reba Robinson



HOLMQUIST SCHOOL New Hope, Pennsylvania (continued)

IV

Arabesque No. 1
"Dorienne" from "Divertissement grec"
"Menuet" from "Sonatine"
Spanish dance

Debussy Mouquet Ravel Granados

Reba Robinson, Nathan Stutch and Burnett Atkinson



THE ROTARY CLUB OF WILMINGTON Wilmington, Delaware

Tuesday afternoon, April 23, 1940, at 2:00 o'clock

Barbara Elliott, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Rondo capriccioso, Opus 14

Clair de lune

Etude in G flat

Mendelssohn

Debussy

Moszkowski

Barbara Elliott



NEW JERSEY SCHOOL WOMEN'S CLUB Trenton, New Jersey

Saturday evening, May 4, 1940, at 8:00 o'clock

Veda Reynolds, Violin Hilda Morse, Soprano Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I

Praeludium and allegro
Zephyr, Opus 30, No. 5
Veda Reynolds

Kreisler Hubay

TI

Vergebliches Ständchen
Das verlassene Mägdlein)
Nimmersatte Liebe)
Hilda Morse

Brahms

III

La fille aux cheveux de lin Caprice, d'après l'étude en forme de valse, Opus 52, No. 6 Veda Reynolds

Debussy-Hartmann

Saint-Saëns-Ysaÿe

IV

Ohie Meneche! I hear an army Gianinni Barber

Hilda Morse



NEW JERSEY STATE TEACHERS COLLEGE Glassboro, New Jersey

Tuesday morning, May 7, 1940, at 10:30 o'clock

Nathan Stutch, Violoncello Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

T

Two movements from Concerto
in B flat major
Adagio non troppo
Allegro moderato
Nathan Stutch

Boccherini

II

Perpetuum mobile Weber
Rhapsodie in E flat, Opus 119, No. 4 Brahms
Hungarian rhapsody, No. 11 Liszt
Eugene Bossart

III

Adagio from the organ toccata
in C major

Sérénade espagnole, Opus 20, No. 2

Rondo in A major

Nathan Stutch

Bach

Glazounov

Weber



EMILIE KRIDER NORRIS SCHOOL Philadelphia, Pennsylvania

Wednesday evening, May 8, 1940, at 8:00 o'clock

Reba Robinson, Harp

of

THE CURTIS INSTITUTE OF MUSIC

Programme

I	
Sonata in C minor Allegro vigoroso Andantino espressivo Presto	Pescetti
"Gavotte" from "Armide"	Gluck
Theme and variations	Haydn
II Three poetical studies	Salzedo
Mirage Idyllic poem Inquietude	
III	
Waltz in A flat	Brahms

Waltz in A flat	Branms
Believe me, if all those	
endearing young charms)	
Fraîcheur)	
Pirouetting music box)	Salzedo
Night breeze)	
Behind the barracks)	



UNIVERSITY OF DELAWARE

NEWARK, DELAWARE

(Under the auspices of the Newark Music Society)

Thursday evening, February 15, 1940, at 8:00 o'clock May 9th,

WOODWIND ENSEMBLE

Conducted by

JORGE BOLET

JOHN DELANCIE, Oboe BRITTON JOHNSON, Flute JAMES KING, Clarinet DAVID HALL, French Horn SANFORD SHAROFF, Bassoon JORGE BOLET, Piano

of

THE CURTIS INSTITUTE OF MUSIC

PROGRAMME

Ι

Aria from prelude No. 10 in E minor Choral "Meine Seele erhebt den Herren" BACH-MAPES Flute, Oboe, Clarinet, Bassoon and French Horn
Les petits moulins à vent
Flute, Oboe and Bassoon
Aubade
Flute, Oboe and Clarinet
II
Quintet in E flat major (K. 452)
III
Caprice on Danish and Russian Airs, Opus 79
Dance suite, Opus 53BLUMER
Flute, Oboe, Clarinet, Bassoon and French Horn Rigaudon Sarabande Menuett

Valse Boston One step



133



REVIEW CLUB OF OAK LANE Oak Lane, Philadelphia, Pennsylvania

Wednesday afternoon, May 15, 1940, at 2:30 o'clock

Reba Robinson, Harp Nathan Stutch, Violoncello Eleanor Mitchel, Flute

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Menuet

Third movement from Trio Sonata
in B minor
Adagio
L'agaçante: Rondement
Reba Robinson,
Nathan Stutch and Eleanor Mitchel

II

Waltz in A flat major

Believe me, if all those
endearing young charms)

Night breeze)

Pirouetting music box)

Behind the barracks)

Reba Robinson

III

Menuet

The swan

Arabesque No. 1

Spanish dance, Opus 5, No. 5

Reba Robinson,

Valensin

Saint-Saëns

Granados

Granados

Nathan Stutch and Eleanor Mitchel



NEW CENTURY CLUB Wilmington, Delaware

Wednesday afternoon, May 15, 1940, at 2:30 o'clock

Willa Stewart, Soprano Eugene Bossart, Accompanist

of

THE CURTIS INSTITUTE OF MUSIC

Programme

"Un	bel	di"	from	"Madame	Butterfly"	Puccini
Spin	rit 1	flow	er			Campbell-Tipton
	ep no) rmy)			Barber

Willa Stewart



NEW JERSEY STATE TEACHERS COLLEGE Glassboro, New Jersey

Tuesday morning, May 21, 1940, at 10:30 o'clock

Hilda Morse, Soprano Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Wer rief dich denn

Nun lass uns Frieden schliessen)

Das verlassene Mägdlein)

Nimmersatte Liebe)

Hilda Morse

II

Nocturne in F sharp major, Opus 15 Chopin
General Lavine (eccentric) Debussy
Hungarian rhapsodie Liszt
Eugene Bossart

III

"Salce" from "Otello" Verdi
I hear an army Barber
Nicolette Ravel
Ohie Menechè! Gianinni

Hilda Morse



PRINCETON UNIVERSITY Princeton, New Jersey

Sunday afternoon, November 5, 1939, at 4:00 o'clock

Broadus Erle, Violin
Veda Reynolds, Violin
Milton Wohl, Violin
Stephen Katsaros, Viola
True Chappell, Violoncello
John DeLancie, Oboe
Perry Bauman, Oboe
Waldemar Dabrowski, Conductor

of

THE CURTIS INSTITUTE OF MUSIC

and

Alice Hufstader, Soprano Katherine Ellis, Piano

MOZART PROGRAM

Ι

String quartet in C major (K465)
Adagio. Allegro
Andante cantabile
Menuetto
Allegro

Broadus Erle Veda Reynolds Stephen Katsaros True Chappell

II

Ridente la calma
An Chloë
"Dove sono" from "The Marriage of Figaro"
Alice Hufstader
Katherine Ellis



PRINCETON UNIVERSITY
Princeton, New Jersey
(Continued)

III

Quartet for oboe and strings in F major (K370)
Allegro
Adagio
Rondo. Allegro
John DeLancie
Veda Reynolds
Stephen Katsaros
True Chappell

IV

"Exultate, jubilate" (K165)
Alice Hufstader
Katherine Ellis
Milton Wohl
Broadus Erle
Stephen Katsaros
True Chappell
John DeLancie
Perry Bauman
Waldemar Dabrowski



THE HAGERSTOWN SYMPHONY ORCHESTRA Hagerstown, Maryland

Thursday evening, December 7, 1939, at 8:30 o'clock

Russell Gerhart, Conductor

Noah Bielski, Violin

of

THE CURTIS INSTITUTE OF MUSIC

Programme

T

Overture to "Creations of Prometheus" Beethoven

II

Symphony in D minor Allegro non troppo Franck

III

Concerto No. 2 in D minor for violin and orchestra Allegro moderato Romance Allegro moderato alla zingara Noah Bielski, Soloist

Wieniawski

IV

Mock morris

Grainger

V

Summer night

Rhodes

VI

Sailor's dance

Glière





Melcome.. New Citizens

The Philomusian Club 3944 Walnut Street Philadelphia Wednesday Evening, December 13th 1939

Pledge of Allegiance

"I pledge allegiance to the flag of the United States of America and to the Republic for which it stands; one nation indivisible, with liberty and justice for all."

The American's Creed

I believe in the United States of America as a government of the people, by the people, for the people, whose just powers are derived from the consent of the governed; a democracy in a republic: a sovereign Nation of many sovereign States; a perfect Union, one and inseparable, established upon those principles of freedom, equality, justice, and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it; to support its Constitution; to obey its laws; to respect its flag; and to defend it against all enemies.

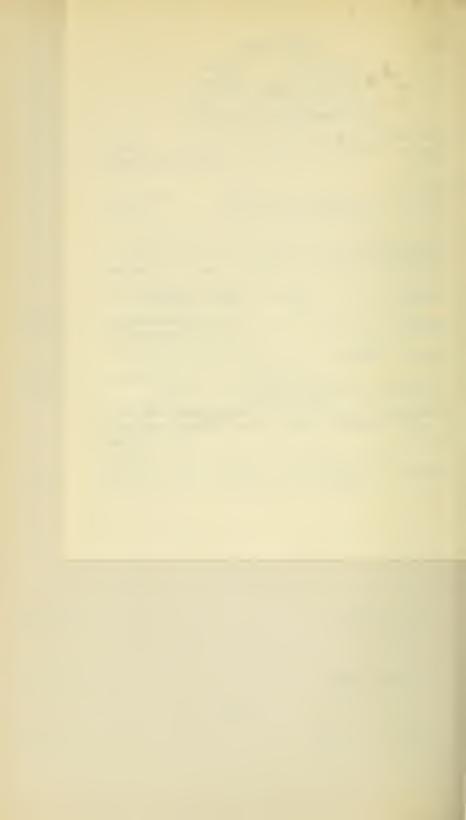
-William Tyler Page

Malaguena, Opus 21 Hopak Moussourgsky-Dushkin iano Solo— Prelude in G-sharp minor. Opus 32, No. 12 Impromptu in C-sharp minor, Opus 66 (Waltz in E minor Mazurka in A minor. Opus 68, No. 2 Mazurka in A minor. Opus 68, No. 2 Mejre Kati Mrs. Walter Willard President of Philomusian Club ledge of Allegiance Mrs. I. L. Vansant Cocal Solo—''God Save America'' BILLIE LESSIG ddress D. Montfort Melchior Supervisor of High School Instruction at Girard College	of the Curtis Institute of Music
Malaguena, Opus 21 Hopak Moussourgsky-Dushkin iano Solo— Prelude in G-sharp minor. Opus 32, No. 12 Impromptu in C-sharp minor, Opus 66 (Waltz in E minor Mazurka in A minor. Opus 68, No. 2 Mazurka in A minor. Opus 68, No. 2 Mrs. Walter Willard President of Philomusian Club ledge of Allegiance Mrs. I. L. Vansant Cocal Solo—''God Save America'' BILLIE LESSIG ddress D. Montfort Melchior Supervisor of High School Instruction at Girard College Velcome J. L. Hughes	BILLIE LESSIG Vocal Soloist
Prelude in G-sharp minor. Opus 32, No. 12 Impromptu in C-sharp minor, Opus 66 (Waltz in E minor	Malaguena, Opus 21 Sarasate Hopak Moussourgsky-Dushkin
Mazurka in A minor. Opus 68. No. 2	Prelude in G-sharp minor, Opus 32, No. 12 Rachmaninosi Impromptu in C-sharp minor, Opus 66 (Chopin Waltz in E minor
reeting	Violin Solo— Mazurka in A minor. Opus 68, No. 2
President of Philomusian Club ledge of Allegiance Mrs. I. L. Vansant ocal Solo—"God Save America" Irving Berlin BILLIE LESSIG ddress D. Montfort Melchior Supervisor of High School Instruction at Girard College Velcome J. L. Hughes	nvocation
ddress	Greeting
BILLIE LESSIG ddress D. Montfort Melchior Supervisor of High School Instruction at Girard College Velcome J. L. Hughes	ledge of Allegiance
Supervisor of High School Instruction at Girard College Velcome J. L. Hughes	Vocal Solo—"God Save America" Irving Berlin BILLIE LESSIG
Velcome J. L. Hughes Director of Immigration and Naturalization	Address D. Montfort Melchior Supervisor of High School Instruction at Girard College

Awarding of Certificates of Naturalization Henry L. Mulle

District Director of Immigration and Naturalization

Ir



PRINCETON UNIVERSITY
Princeton, New Jersey

Sunday afternoon, February 11, 1940, at 4:00 o'clock

Baruch Altman, Violin Albert Falkove, Viola Nathan Stutch, Violoncello

of

THE CURTIS INSTITUTE OF MUSIC

and

Madame Marta Pacsu, Piano Ernest Dehald, Bass Celius Dougherty, Accompanist

MOZART PROGRAM

T

Trio in C major (K54d)
Allegro
Andante cantabile
Allegro

Madame Marta Pacsu Baruch Altman Nathan Stutch

II

"O Isis und Osiris"
from "Die Zauberflöte"
"Wer ein Liebchen hat gefunden"
from "Die Entführung aus dem Serail"
"Madamina" from "Don Giovanni"
Ernest Dewald
Celius Dougherty

III

Quartet in G minor (K473)
Allegro
Andante
Rondo

Madame Marta Pacsu Baruch Altman Albert Falkove Natnan Stutch



Fifth Annual Concert Abington Senior High School Combined Glee Clubs



Direction of Carroll O'Brien

Assisted by Robert Cornman, Pianist Robert Borges, Violinist

Auditorium

Friday evening, March fifteen
eight-twenty-five o'clock
nineteen hundred forty

Program

0

Girls'	Glee Club	
	Romance, Debussy	
	Ave Maria, Bach-Gounod	D -1 P
	Violin obbligato I Couldn't Hear Nobody Pray, Spiritual	Robert Borges
	Accompanist	James Yost
Verse	Speaking Choir She Walks in Beauty, <i>Byron</i> Tarantella, <i>Hilaire Belloc</i>	
Piano		Robert Cornman
	Ballade in G minor, Opus 118, No. 3, Brahms	
Elizab	cethan Singers Cargoes, Lutkin Rhapsody, Banks Emitte Spiritum tuum, Schuetky Hospodi Pomilui, Lvovsky	
Boys'	Glee Club Abington Song Drink To Me Only With Thine Eyes, Old Engacompanist	g <i>lish</i> Katharine Wieder
Piano		Robert Cornman
	Nocturne in B flat minor, Opus 9, No. 1, Cho Etudes: G Sharp minor, Opus 25, No. 6 E flat major, Opus 10, No. 11 A minor, Opus, 25 No. 11	pin
Mixed	l Glee Club	
	O Lord Most Holy, Franck Spirituals	
	a. Ezekiel Saw De Wheel b. Roll, Jordan, Roll Soloi.	ctc
	Doris Smith, Max P and Robe	incus, Betty Kidd
	The Three Kings, Willan	
	Italian Street Song, Herbert (requested)	
	Accompanist	A. Erna Grabner

Glee Club Members

Girls

Evelyn Allen Marie Ambler Maryellen Anderson Barbara Barrow Beatrice Bates Margaret Becker Dorothy Bradley Lorena Brasier Mary Bubeck Sara Cardillo Antoinette Cavallaro Kathryn Cawley Virginia Chatterton Marjorie Chupp Ethel Clark Ruth Clyde Jane Cook Eleanor Cooney Alice Cornell Barbara Covle Patricia Coyle Irene Cox Alexa Dannenbaum Aldine Denby Edith Dinlocker Angie DiPalantino Margaret Dixson Barbara Djorup Jean Doane Lorraine Doyle Geraldine Dubin Jean Durand Miriam Engard Doris Fleurer Alice Frantz Audrey Garey Jean Garrison

Helen Gellert

Evelyn Gibbs Janet Graham Jeanne Habhegger Barbara Hamilton Phyllis Hampshire Peggy Hanline Betty Hermanson Jane Hoffman Blanche Hofstetter Marjorie Holmes Natalie Howley Anne Ireland Helen Jenks Verna Johnson Edna Kapral Roberta Kenyon Betty Kidd Inez Kneece Catherine Krieder Betty Kritler Florence Kulp Sybilla Kurtz Ida Landenburg Viola Lang Grace Laning Patsy Leonhard Edna MacArthur Mary Maroney Mary Mast Dorothea Mobley Betty Morrison Eleanor Nehlig Mae Nehlig Rita Ortalani Phyllis Oxman Helen Pierce Shirley Porter Marjorie Postle

Florence Pyle Doris Reading Gloria Reber Nancy Renninger Adele Ritchie Nancy Roberts Regina Rodgers Eleanore Rogers Ruth Rummel Irene Ruzicka Jane Saddington Marion Scalfaro Mary Helen Scanlon Miriam Scanlon Doris May Smith Edna Smith Marilyn Smythe Mary Jane Snyder Ruth Swartley Alice Sweisfurth Doris Taylor Bertha Theurer Florence Theurer Alice Thomas Gladys Thornton Betty Turner Marion Van Buskirk Gloria Wall Peggy Wall Louise Welsh Margaret Whitaker Katherine Wieder Gene Williams Madge Williams Natalie Williams Helen Wilson Hope Young

Glee Club Members

Boys

Edward Bartlam Fred Becker Robert Borges Robert Borell Charles Brackbill Raymond Brandt John Burn Perry Burton Norwood Collins Russell Collmer Charles Corwin Robert Cragg John Davey Robert Doane Maur Dubin Louis Fisher Ralph Gibbs **Jack Gillingham** Fred Harrer Robert Hesse Robert Hilliard Howard Hudson Newton Hunsberger William Hutter Tom Hyndman Carlton Krout Donald Lewis Robert Marple Joseph McDowell Royer McGlade Henry McKay

Sherman Meschter Harold Miller Harry Mills Charles Moore Alan Myler Max Pincus George Pletcher Robert Quay Burton Ramsey Christie Rau David Reber John Reichard Robert Reisen Ken Ritter John Rodenhausen John Schneider Rothwell Shellev Arthur Shields John Shields Richard Shook Edward Smith Leonard Smith Edward Snyder Robert Solly Joseph Strick Creston Sutch Sidney Walker Bruce Wall Robert Weldon James Yost

COLORED MOTION PICTURES OF BIRDS

presented by

Randolph Ashton FLUTE DUETS

by

Eleanor Mitchel and John Krell of the Curtis Institute of Music

PROGRAM

I

Allegro Minuetto

Sonate 1

Beethoven Handel

Tempo Guisto Allegretto

Miss Mitchell and Mr. Krell

Η

Woodpeckers, Orioles Ospreys, Terns, Skimmers Finches

Mr. Ashton

III

Sonate 11

Naudot

Adagio Allegro

Duette, Opus, 75

Mozart

Allegro vivace Rondo

Miss Mitchel and Mr. Krell .

IV

"Denizens of Stream and Woodland" Herons

Mr. Ashton

April 5th, 1940

Benefit of

The Woman's Medical College of Pennsylvania

PATRONS AND PATRONESSES

Dr. Helen M. Angelucci Dr. Ann Catherine Arthurs Mrs. George T. Ashton Mrs. Herbert Ashton Mrs. Leonard C. Ashton Mrs. John C. Atwood, Jr. Mrs. Horace Avery, Jr. Dr. Emily P. Bacon Mrs. James B. Bailey Dr. Eleanor Balph Dr. Isabel M. Balph Mrs. Harry H. Battles Dr. Frieda Baumann Mrs. Everett H. Brown Dr. Miriam Butler Mrs. Edward Cox Dr. Jean Crump Mrs. William M. David Mrs. William Drayton, Jr. Mrs. Henry P. Erdman Dr. Marion Fay Dr. Harriet Felton Dr. Faith S. Fetterman Dr. Wilfrid B. Fetterman Mrs. William C. Fownes Mrs. Vida Hunt Francis Dr. Mollie Geiss Dr. Esther M. Greisheimer Mrs. Charles F. Griffith Dr. Roberta Hafkesbring Dr. Ellen Haines Dr. Julia H. Hardin Mrs. John S. C. Harvey Mrs. Alvin E. Hellmich Dr. Helen Ingleby

Mrs. William T. Johnson Mrs. John B. Kelly Miss Gertrude Knapp Mrs. John C. Martin Dr. Catherine Macfarlane Mrs. Duncan MacInnes Miss Gertrude McCormick Dr. Alma Morani Dr. Ellen C. Potter Mrs. Earl B. Putnam Dr. Bernadine Ouinn Miss Varginia Rath Dr. John Stewart Rodman Mrs. Herman Rothenhausler Dr. Martha G. K. Schetky Dr. Eleanor Scott Mrs. Nessie Haig Sheldon Miss Louise Smyth Dr. Mary M. Spears Mrs. James Starr Miss Ethel Stilz Mr. Irvin Stone Mrs. Francis R. Strawbridge Dr. Margaret C. Sturgis Miss Evelyn Swain Miss Olga Tattersfield Dr. Ann Gray Taylor Dr. Martha Tracy Mrs. Jessie Tricker Dr Emily Lois Van Loon Mrs. Joseph Wasserman Dr. Elizabeth Waugh Mrs. Thomas Raeburn White Mrs. Raymond D. B. Wright Mrs. Samuel Woodward

SECOND UNITED BRETHERN CHURCH York, Pennsylvania

Thursday evening, April 18, 1940, at 7:45 o'clock

FIFTH ANNUAL SPRING CONCERT

assisted by

Lynne Wainwright, Harp

of

THE CURTIS INSTITUTE OF MUSIC

and

Edythe Wareheim, Organ

Programme

T

Rigaudon Bourrée Rameau Bach

II

Gavotte from "Iphigenia in Aulis"
Concert variations on Adeste Fideles

Gluck Salzedo

TIT

Clair de lune

Debussy

(with Edythe Wareheim)



THE LITTLE SYMPHONY SOCIETY of PHILADELPHIA

"An American Debut Orchestra Dedicated to the Purpose of Creating More Opportunities for Young American Soloists, Conductors and Composers."

JOSEPH BARONE

Founder-Conductor

CONCERT

April 18, 1940, at 8.30 o'clock

in the Foyer of the

ACADEMY OF MUSIC

Broad and Locust Streets

GUEST: ARTISTS

EZRA RACHLIN

Guest-Conductor

HILDA MORSE

Soprano

HERBERT BAUMEL

Violinist.

NATHAN STUTCH

'Cellist

PROGRAM

JOSEPH BARONE, Conducting

I.	BeethovenOverture to "Egmont"				
II.	Mahler"Wenn Mein Schatz Hochzeit Mach"				
	from "Songs of a Wayfarer"				
	from Songs of a wayrarer				
	Verdi"Salce, Salce"				
	from "Otello"				
	HILDA MORSE, Soprano				
• • •					
III.	Wagner				
	INTERMISSION				
	EZRA RACHLIN, Conducting				
I.	Mozart				
	Allegro				
	Menuetto Adagio Cantabile				
	Presto				
	1 Testo				
II.	BrahmsConcerto in A Minor for Violin and Violoncello				
	Allegro				
	Andante				
	Vivace non troppo				
	HERBERT BAUMEL, Violinist				
	NATHAN STUTCH, 'Cellist				
III.	Alvin EtlerMusic for Chamber Orchestra				
	Tentative plans call for a series of six concerts during the 1940-'41 season. Candidates wishing to make an appearance with the LITTLE SYMPHONY SOCIETY are asked to com-				

municate with Mr. Joseph Barone, Bryn Mawr, Penna. Applications must be accompanied by a letter of recommendation from a teacher, an eminent musician, or a school of music.

HARL McDONALD

OLGA SAMAROFF STOKOWSKI Honorary Directors

DEEMS TAYLOR

Advisory Board

Horace Alwyne

James Francis Cooke

Frederick E. Hahn

Guy Marriner

Konrad Neuger

Paul Nordoff

Charles O'Connell

Thaddeus Rich

Randall Thompson

EUGENE ORMANDY LEOPOLD STOKOWSKI Honorary Advisers

JOSEPH BARONE
Founder-Director

HERBERT J. TILY
Sponsor

Honorary National Board

Walter Damrosch Rudolph Ganz

Vladimir Golschmann Eugene Goosens

Howard Hanson Ernest Hutcheson

Pierre Monteux Fritz Reiner

Artur Rodzinski Fabien Sevitzky Nikolai Sokoloff

NOTES

HERBERT BAUMEL—Born in New York City in 1920. Fupil of Madame Lea Luboshutz at The Curtis Institute of Music.

ALVIN ETLER—Born in Battle Creek, Iowa, 1913. Attended University of Illinois, Cleveland Institute of Music, and Western Reserve University of Cleveland, Ohio. Member of Indianapolis Symphony. Has received Guggenheim Fellowship for 1940-'41.

HILDA MORSE—Born in New York City in 1920. Pupil of Madame Elisabeth Schumann at The Curtis Institute of Music, graduating in May.

EZRA RACHLIN—Born in Los Angeles in 1916. Graduated from The Curtis Institute of Music in 1937, having studied under Fritz Reiner.

NATHAN STUTCH—Born in Pittsburgh in 1920. Pupil of Felix Salmond at The Curtis Institute of Music.

ORCHESTRA PERSONNEL

Violins
Yasha Kayaloff
George Beimel
Dayton M. Henry
David Madison
John W. Molloy
M. Roth
Anthony Zungolo

Violas Leonard Mogill Simon Asin

Violoncellos Benjamin Gusikoff Morris Lewin

Bass
Irven Whitenack

Harp
Marjorie Tyre

Flutes

John Fischer Hans Schlegel

Oboes John Minsker Louis Di Fulvio

Clarinets
Robert McGinnis
Leon Lester

Bassoons Sol Schoenbach John Fisnar English Horn John Minsker

Horns
Clarence Mayer
Mason Jones

Trumpets
Harold W. Rehrig
Sigmund Hering

Trombone Charles Gusikoff

Percussion
Oscar Schwar

Personnel Manager Benjamin Gusikoff

MEN OF PHILADELPHIA ORCHESTRA

PATRONS AND PATRONESSES INCLUDE:

Mrs. John S. C. Harvey Mrs. Francis H. Adler Mrs. Nathan Hayward Mr. Joseph Allard Mr. and Mrs. Melvin H. Hendren Miss Gertrude Baratin Mrs. Frederic L. Ballard Mrs. E. Munson Hill Mrs. Harrison Hires Mr. Michael C. Barone Mr. W. Russell Hood Mrs. H. C. Bazett Mrs. Edward Ingersoll Mr. Charles L. Beck Mrs. George Wayne Jacobs Dr. Moses Behrend Mr. Walter M. Jeffords Mrs. Charles G. Berwind Mr. William A. Johnson Mrs. Arthur Biddle Mrs. G. J. Keady Mrs. Thomas Blackadder Mr. and Mrs. Frank J. Keller Miss Evelyn Blaine Mrs. S. Leonard Kent, Jr. Mrs. Charles Bond Mrs. Charles J. Kieferle Mrs. H. W. Breyer Mrs. W. H. Lamb Mrs. Ralph S. Bromer Mr. Samuel M. Langston Mrs. Charles Bruneel Mrs. Dwight Latta Mrs. J. Mahlon Buck Mrs. Thomas A. Budd Mrs. S. T. Learned Miss Jane S. Ligget Mrs. Horace Bullock Mrs. Arthur Littleton Mr. Orville H. Bullitt Mrs. Esmund R. Long Miss Marie A. Bush Mrs. D. C. Carmichael Mrs. George U. Maryott Dr. Fred. J. Masciangelo Mrs. Charles Carver Miss Frances McCollin Mrs. H. C. Carr Miss Bette C. Montgomery Mrs. F. D. Casanave, Jr. Mr. William R. Mooney Mrs. Leander C. Claflin Mr. and Mrs. Samuel D. Clyde Mrs. H. McKnight Moore Mr. B. Hubert Cooper Mrs. D. B. Moorhouse Mrs. Edmund G. Cooke Miss Sophie Morris Miss Mary E. Converse Mrs. Herbert C. Morris Mrs. A. B. Coxe Mrs. S. H. Newhall Mr. Arthur U. Crosby Mr. Paul Nordoff Mr. and Mrs. Nelson Ogden Mrs. Matthew H. Cryer Miss Esther B. Palmer Miss M. Dana Mr. Wilson H. Pile Mrs. C. H. Davis Mr. Harold G. Pile Mrs. Meyer Davis Mrs. Walter E. Rex, Jr. Mr. Henry C. Diller Mrs. J. R. Rhoads Mrs. James Mapes Dodge Mrs. John F. Rich Mrs. George W. Childs Drexel Mr. Samuel R. Rosenbaum Mrs. Lewis C. Scheffey Mrs. S. Naudain Duer Mrs. Horace Stern Mrs. W. P. Dunnington Mrs. W. D. Stroud Mr. and Mrs. Lewis W. Easby Mr. Roland L. Taylor Mrs. Edward S. W. Farnum Mr. and Mrs. H. Teamer Mrs. Charles A. Fife Miss Carol H. Thomas Dr. John B. Flick Dr. Herbert J. Tily Dr. Romeo Franceschetti Mrs. Clarence A. Warden Mrs. Wm. Edward Warrington Mr. Stanley Folz Mr. and Mrs. Robert A. Franks Mr. Charles N. Welsh, Jr. Mr. Alexander J. Williamson Miss Ellen S. German Mrs. G. E. Willey Miss Elizabeth Gittlen Miss Lotta Greenup Mrs. Alan D. Wood Mrs. Samuel Woodward Mrs. Morris W. Green Mrs. Granville Worrell, 2nd Mrs. Arthur C. Hampson

Mrs. John Hansel

Mr. and Mrs. Sydney L. Wright

La Salle College Glee Club

UNDER DIRECTION OF

Mr. William J. Kavanagh '39

PRESENTS ITS

Annual Concert

FEATURING

Miss Doris Luff
Soprano

College Hall

April 19, 1940

Program of the La Salle College Glee Club

1. 2. 3. 4.	I. GLEE CLUB Songs My Mother Taught Me Dvorak Sylvia Speaks Moonlight Madonna Fibisch-Scotti Fireflies Traditional Russian	
1. 2. 3.	II. MISS LUFF "Deh vieni, non tardar" from the "Marriage of Figaro" Mozart Le Charme Chausson Le Nil Leroux	
1. 2. 3. 4. 5.	III. GLEE CLUB Autumn Sea Gericke Chorus of Peers Gilbert The Old Refrain Kreisler Zieh' Mit Nestler Soldier's Farewell Kinkel	
I. II.	IV. PIANO SELECTIONS Mr. Kavanagh Sonata, Opus 48, No. 2 Beethoven Waltz in E Flat Durand	
1. 2. 3. 4.	V. GLEE CLUB O Bone Jesu Palestrina Where'er You Walk Jamdel Still As The Night Bohm Lift Thine Eyes Logan	
1. 2. 3.	VI. MISS LUFF Alleluja Mozart Night and the Curtains Drawn Ferrata Last Rose of Summer Von Flotow	
1. 2. 3. 4. 5.	VII. Golden Days Deep in My Heart Drinking Song Serenade Stout-hearted Men Medley from the Student Prince by Romberg Student Prince by Romberg Stout-hearted Men Romberg Soloist, Mr. Grady	
Miss Luff and the Glee Club Italian Street Song Herbert		

PERSONNEL

William J. Kavanagh Conductor Moderator Brother E. Anthony President Joseph Grady Vice-President . . . Joseph Dougherty Treasurer Andrew O'Keefe Edwin Arroyo John Eigo William Mulroy Owen Breen Joseph Fitzpatrick Joseph McDonald Alexander Calomeni Charles McDonald

Robert Carroll Joseph Grady John McEvoy

Ludwig Frank

I. Hartley Christie Francis Ignaszewski Edward McLaughlin

Francis Keimia Robert Courtney Lawrence Kelly Joseph Nojunas

Ioseph Coogan

Robert Dean Walter Lion Andrew O'Keefe

John McMenamin

Joseph Dougherty John Mason Charles O'Keefe

Iames Eigo Michael Meno Daniel Rodden

> Charles Silverthorn William Smith

> > Chairman: William M. Mulrov

Program: Robert J. Courtney Publicity: John McMenamin

Ticket: Ludwig Frank Floor: John Mason

The Glee Club wishes to extend thanks and appreciation to the following

Mr. Joseph Sprissler, The Masque, James Gallagher George Brookes, John Goode, Vincent Buggy Edward Davis, John McEvoy, Lawrence Kelly, Owen Breen

PATRONS

Freshman Class

Sophomore Class

Junior Class

Senior Class

The Collegian

Il Circolo Italiano

The Explorer

The Masque

Varsity Club

Special Ethics "A"

The La Salle Mothers Club

Sigma Phi Lambda

John P. Boland, Esa.

Mr. John Carlson

Mrs. Anna Carlson

Mr. and Mrs. William I. Christie

Mr. and Mrs. Michael Coogan

Mr. Joseph Coogan

Mr. and Mrs. John H. Courtney

Mr. and Mrs. Ugo Donini

Mrs. Joseph P. Dougherty

Mr. Timothy Eigo

Mr. Christopher Fitzpatrick

Mrs. Eleanore Frank

Miss Margaret Geary

Mrs. Marie Holland

Mr. and Mrs. Frank Ignaszewski

Mr. and Mrs. James Jordan

Mr. and Mrs. N. P. Kavanagh

Mr. Vincent F. Kavanagh

Mr. and Mrs. Walter A. Lion

Rev. James V. McEnery

Mr. and Mrs. A. L. McLaughlin

Mr. and Mrs. Joseph D. Mulroy

Miss Marie O'Keefe

Mr. and Mrs. Daniel Rodden

Mr. and Mrs. E. A. Schneider, Sr.

Mr. and Mrs. Charles Silverthorn

Mr. and Mrs. Joseph Sprissler

Ellis Drug, 5th and Godfrey

Mr. and Mrs. D. I. McDonald

Mr. and Mrs. John A. McDonald

Dr. and Mrs. Lawrence J. Kelly

Mr. and Mrs. Owen I. Breen

Brother G. Charles

JUNGER MAENNERCHOR Philadelphia, Pennsylvania

Friday evening, May 10, 1940, at 3:15 o'clock

Junger Maennerchor Walther Mueller, Piano Louis Gress and his string orchestra

assisted by

Hilda Morse, Soprano Eugene Bossart, Piano

of

THE CURTIS INSTITUTE OF MUSIC

Programme

Ι

Brandenburg concerto No. 4 Bach String orchestra, flutes, and piano

II

Chorus from "Die Zauberflöte" Mozart

Junger Maennerchor and orchestra

III

Der Schmied Brahms
Das verlassene Mägdlein H. Wolf
"The Jewel Song" from "Faust" Gounod
Hilda Morse
Eugene Bossart

TV

Orfeo ed Euridice Largo Waltz in A flat Gypsy rondo Gluck

Brahms-Groer Haydn

Orchestra



JUNGER MAENNERCHOR Philadelphia, Pennsylvania (Continued)

V

Klingendes jahr

Siegl

Symphonic poem for male chorus, soprano solo, string orchestra, and piano

Autumn Winter Spring Summer Fugue



Eighth Season

THIRD CONCERT

of the

ROXBOROUGH SYMPHONY ORCHESTRA

LEONARD DeMARIA, Conductor



Under Auspices of the

PARENTS' ASSOCIATION AND LYCEUM

of the 21st Ward

ROXBOROUGH HIGH SCHOOL AUDITORIUM

May Twenty-Seventh

1940

PROGRAMME

+

LEONARD DeMARIA Conductor

NATHAN STUTCH

JOSEPH TYBESKEY

	Concert Meister Violoncellist			
.				
1.	Beethoven "Egmont" Overture			
2.	Beethoven 5th Symphony			
3.	Haydn - Concerto in D Major - Allegro Moderato Violoncello with Orchestra Nathan Stutch			
4.	Brahms Hungarian Dances 5 and 6			
INTERMISSION				
Short Address on the 250th Anniversary - W. B. Forney, Jr.,				
₩				
5.	Gounod Ballet Music from "Faust"			
6.	Bach Adagio from the Organ Toccata in C Major			
	Glazounov Serenade Espagnole, Opus 20, No. 2			
	Weber Rondo in A Major Violoncello with Piano			
	Nathan Stutch, Violoncello Leo Luskin, Piano			
7.	A Round of Country Dance Tunes - Arr. by Dorothy Berliner			
8.	Sibelius Finlandia Tone Poem			

Finale

MEMBERS OF THE ORCHESTRA

+

STRINGS

Mr. Carl A. Anderman
Mr. Ulla Bauers, Jr.
Mr. E. C. Beckley
Mr. David T. Berlizheimar
Miss Clara M. Brower
Miss Ellen Chappell
Mr. Charles F. Cole
Miss Mildred Dawson
Mr. G. S. Dunn
Miss Roslyn Givotovsky
Mrs. Meta E. Hall

Mr. Charles S. Hartman Mr. William Hohlfeld Mr. Robert S. P. Homer Miss Elizabeth Jackson Mr. Marvin Jacoby Mr. Franz Z. Kelman Mr. P. J. Kimble

Miss Geraldine M. Klaczak Mr. G. W. Krocker Miss Margaret D. Lewis Mr. L. M. Newbaker

Mr. Ronald M. Pyle, Jr.
Mr. Harmon Robinson, Jr.
Mr. Charles A. Ruby
Mr. Pasquale Santoro
Miss Betty Straub
Mr. George R. Stubblebine
Mr. Harold A. Sutton
Dr. Edgar W. Tully
Mr. Joseph Tybeskey
Mr. Albin Voigt

WOOD-WIND

Mr. R. Bruce Hall Miss Barbara A. Harkins Miss Doris M. Kelly

Mr. John Tarbuck

Miss Bette Laws Miss Bette Pile Mr. Herman Schlimm

Mr. Frank Wiltshire

BRASS

Mr. Robert L. Adams Mr. Charles J. Bienkowski Mr. George M. Bovard Mr. Conard K. Donnell Mr. J. Edward Holgate Mr. Paul E. Kurzenberger Mr. Ernest F. Miller Mr. Norman Schaller Mr. F. Engle Taylor Mr. Gordon J. Will

TYMPANI

Mr. Oscar M. Patton

DRUMS

Mr. John T. Schmidt

LIBRARIAN

Mr. I. Edward Holgate

OFFICERS

Mr. Ernest F. Miller, President Mr. Geo. M. Bovard, Vice President Mr. Conard K. Donnell, Secretary Mr. William Hohlfeld, Treasurer Mr. G. S. Dunn, Recording Secretary

WOMEN'S AUXILIARY

Mrs. Charles W. Neeld, President Mrs. A. Sutton, Vice President Mrs. H. V. Tarbuck, 2nd Vice President Mrs. L. M. Newbaker, Secretary

Mrs. Harmon Robinson, Jr., Treasurer

PATRONS AND PATRONESSES

Mr. & Mrs. Herbert L. Adams Mrs. Henry L. Hansell Mr. & Mrs. John S. Adelhelm Mrs. Earl E. Harlan Mrs. Bertha B. Aspden Mr. Jules Baron Mr. J. Ellwood Barrett Mr. Le Roy E. Beaver Miss Alice Berry Mr. Ernest Black Dr. & Mrs. David J. Boon Mr. Thomas F. Boon Mr. & Mrs. Geo. M. Bovard Miss Elizabeth E. Britton Mr. Wallace Bromley Dr. Jacob Brown Mr. David Burchuk Mr. & Mrs. S. H. Bussinger Mrs. Fred E. Carbaugh Miss Katharin W. Cassin Mrs. Ethel M. Chappell Mr. S. A. Cochrane Mrs. Charles F. Cole Mrs. C. Daniel Coppes Miss Ethel M. Coster Dr. Ella B. Custer Mr. & Mrs. James H. Cute Mrs. Elizabeth Dearnley Mrs. Leonard DeMaria Mr. Randolph W. DeWald Mrs. L. B. Douglas Miss Catharine M. Dwyer Mr. & Mrs. David P. Earnshaw Mr. & Mrs. Wm. H. Eddleman Mr. Price B. Engle Mr. Harry D. Evans Mr. & Mrs. Hilbert S. Felton Mr. John C. Fitzpatrick Mr. Andrew Flanagan, Jr. Mr. Charles A. Flanagan Dr. & Mrs. H. Franklin Flanagan Miss Edith McKinny Mrs. J. Elliott Flanagan Mr. George Flint Mrs. George Flint Mrs. Edward G. Ford Miss Ruth J. Frame Mr. Louis Freyling Dr. & Mrs. Hans C. Funch Mr. Felix A. Gaines Rev. & Mrs. Z. M. Gibson Mr. and Mrs. James Gilmore Mr. H. S. Murphy Mrs. Henry Grossmiller Mrs. Wilford C. Hagaman Mrs. William R. Haggart Mr. & Mrs. Robt. S. Hamilton Mrs. W. R. Nicholson, Jr. Mr. & Mrs. W. J Hamliton, Jr.

Miss Blanche L. Heidinger Drs. Robert & Rose Hirsh Mr. Walter M. Hodson Mrs. Jessie K. Hodson Mrs. Frank H. Hoffman Mr. John Hohen-adel Mr. Sam'l F. Houston Mrs. Samuel F. Houston Mr. Russell Howarth Miss Mary M. Hynds Mrs. Robert H. Jackson Mr. Paxson V. James Mrs. Viola James Mr. Edward A. Jeffries Mr. Raymond V. John Mr. J. Langdon Jones Mr. & Mrs. Russell C. Keely Mr. & Mrs. Elwood Kelly Mr. John B. Kelly Mr. Samuel P. Kenworthy Mrs. Lee Kester Mr. Roy L. Kester Mrs. Barbara Koethe Mr. Adolph Lang Layre Coal Co. Mr. & Mrs. John Park Lee Mrs. Joseph Lees Dr. Joseph D. Lehman Mr. W. T. Llewellyn Miss Ethel E. Lush Miss Mary C. Lyster Dr. Bruce V. MacFadyen Mr. & Mrs. G. E. MacFarland Mr. & Mrs. Wm. J. Martin Mr. Francis E. McGill Miss Margaret McHenry Mrs. Joseph S. Miles Mr. & Mrs. Ernest F. Miller Mrs. Henry F. Miller Dr. A. A. Mitten Miss Carolyn J. Moore Miss Anne M. Morrisey Mr. James R. Morrison Mr. Clarence E. Moyer Miss Edith C. Moyer Mr. & Mrs. Adolph Myers Mrs. Charles W. Neeld Mrs. L. M. Newbaker O'Connell Motors

Mr. & Mrs. Wallace F. Ott Mr. James Petrellis Mrs. Emilie O. Pyle Mr. & Mrs. H. A. Robertson Mrs. Harmon Robinson, Jr. Rox. Male Chorus Rox.-Myk. Lions Club Mr. Alexander Russell, Jr. Mr. Charles G. Schaller Mr. Oscar Schellenberger Mrs. Charles S. Schofield Miss Irene R. Schofield Mr. & Mrs. Wm. L. Schofield Mrs. Gilbert E. Seil Mr. W. E. Shappell Mr. & Mrs. George L. Shirley Mr. Edward S. Siddall Mr. & Mrs. A. F. Skrobanek Mrs. Edgar B. Slater Mrs. H. Speise Mr. Erwin G. Stein Mr. Arthur M. Stetler Dr. & Mrs. Edwin G. Stork Mr. Jay F. Strawinski Mr. & Mrs. Norman C. Struse Mr. and Mrs. A. Sutton Mr. & Mrs. Harold A. Sutton Dr. John W. Sykes Mr. Joseph H. Sykes Mr. & Mrs. Henry V. Tarbuck Mr. & Mrs. Carroll R. Thompson Mr. R. Ellison Thompson Mrs. Deborah A. Thorpe Mrs. Raymond E. Trainer Dr. & Mrs. Linton Turner Mr. William Jay Turner Mrs. William Jay Turner Mrs. S. G. von Bosse Mr. & Mrs. R. A. Wahl Mrs. Louis J. Walker Mr. Ernest G. Weber Mrs. Richard R. Weir Mr. F. Earl Westcott Mr. & Mrs. Lee R. Wetherill Dr. Howard K. White Mr. Charles H. Whiteman Miss M. E. Wilkinson Mr. & Mrs. Harry S. Williams Rev. Edmund B. Wood Senator Geo. H. Woodward Miss Anne Wright Dr. Carl B. Young Mr. & Mrs. Clarence E. Young Miss Rahel Zaiser

HELPI The Roxborough Symphony Orchestra

By becoming a patron or patroness at once. \$3.00 entitles you to three tickets for each of the next three concerts. We will be happy to call upon you, at your convenience, if any details might be of interest; or call Roxborough 0566; or enclose check to the following: CONARD K. DONNELL, 4351 Lauriston St., Roxborough, Phila., Pa.

MUSICALE

AUSPICES OF THE CHOIR

FIRST METHODIST CHURCH

OF HADDON HEIGHTS

TUESDAY EVENING, MAY 28, 1940 EIGHT-TWENTY O'CLOCK



"Make a joyful noise unto the Lord, all the Earth, Make a loud noise, and rejoice, and sing praise."

ARTISTS

EMILY MICKUNAS - Coloratura Soprano
NATHAN STUTCH - COLORATURA
CHARLES SCHILLING LINTON - Pianist

ACCOMPANIST

DR. ROWLAND RICKETTS - . Organ

REV. OLIVER C. APGAR - - - Pastor

JOHN H. HECKMANN - Organist-Director

PROGRAMME

Choir—"Salutation"				
"Cherubim Song" Bortnyanski				
Piano—"First Movement from the Concerto in A Minor" Grieg				
Soprano—"Nymphs and Fauns" Bemberg				
"Una voce poco fa" · · · · · · · · · Rossini				
(From "Barber of Seville")				
Cello—"First Movement from the Concerto in				
D Major" Haydn				
Allegro Moderato				
Choir—"When to Thee Our Saviour Went" Wagner				
(From "Die Miestersinger")				
"The Lord Now Victorious" Mascagni				
(From "Cavalleria Rusticana")				

PROGRAMME

Piano—"Staccata Caprice" Vogrich
"Valse in E Major" Moszkowski
Soprano—"The Fields are Full" Armstrong-Gibbs
"Mantle of Blue" Bridge
"Je suis Titania" · · · · · · · · · · · · Thomas (From "Mignon")
Cello—"Adagio" · · · · · · · · · · · · · · · · · Bach (From "Organ Toccata in C Major")
"Serenade Espagnole" (Opus 20, No. 2) Glazounow
"Gavotte in D Major" Popper
Choir—"The Omnipotence" Schubert Solo: Emily Mickunas

STEINWAY PIANO LEASED FROM N. STETSON CO.

REH

ATLANTIC FUEL OIL

WEBSTER OIL BURNERS AND COAL STOKERS

BUILDING MATERIALS

HENRY M. KREH-PHONE HADDON HEIGHTS 3600

M. A. EVOY

M. A. EVOY & SON

WM. B. EVOY

Funeral Directors

HADDON HEIGHTS 820 205 SECOND AVENUE HADDON HEIGHTS, N. J.

RITZY FLORIST

Flowers for All Occasions AUDUBON, N. J.

240 WHITE HORSE PIKE PHONE, AUDUBON 1203-W

Visit our 5000 square feet of greenhouses

ROHLES BAKERY

PASTRY—PIES—CAKES—BREAD—ROLLS

609 STATION AVENUE, HADDON HEIGHTS

FREE DELIVERY

PHONE 1078

OAKWOOD CHEVROLET CO.

SALES AND SERVICE

NEW AND USED CARS

1130 WHITE HORSE PIKE, OAKLYN, N. J.

COLLINGSWOOD 461-462

MURRAY & SON

114 WHITE HORSE PIKE

HADDON HEIGHTS, N. J.

FRFD G. LOWDEN

GROCERIES

FRUIT AND PRODUCE FRESH MEATS

711 STATION AVENUE, HADDON HEIGHTS

F. A. BARTHOLOMAY & SONS

PHILADELPHIA, PA.

ORGAN INSTALLATIONS

THE ORGAN TO WHICH YOU ARE LISTENING THIS EVENING IS ONE OF OUR INSTALLATIONS

ALSO THE FOLLOWING RECENTLY INSTALLED

FIRST BAPTIST CHURCH, HADDONFIELD, N. J. FIRST PRESBYTERIAN CHURCH, SAYRE. PA.

FIRST METHODIST CHURCH, NICHOLS, N. Y.

THE PHILADELPHIA AWARD

FOUNDED IN 1921 BY EDWARD W. BOK

Medal Designed by Violet Oakley

THE ACADEMY OF MUSIC

PHILADELPHIA

THURSDAY EVENING, MARCH SEVENTH

NINETEEN HUNDRED AND FORTY

AT EIGHT-THIRTY O'CLOCK

HE PHILADELPHIA AWARD was founded in June, 1921, by Edward W. Bok who created a fund from the annual revenue of which a prize of Ten Thousand Dollars is conferred each year upon that man or woman living in Philadelphia, its suburbs or vicinity, who during the preceding calendar year, shall have performed or brought to its culmination an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the center.

In other words, The Philadelphia Award is a Nobel Prize adapted to Philadelphia, and as such it has been characterized by writers the country over.

It was bestowed in former years upon

LEOPOLD STOKOWSKI CORNELIUS MCGILLICUDDY 1921 1929 RUSSELL H. CONWELI PAUL PHILIPPE CRET 1922 1930 SAMUEL S. FLEISHER THE UNKNOWN CITIZEN 1923 1931 CHARLES C. HARRISON EARL D. BOND 1924 1932 SAMUEL YELLIN LUCY L. W. WILSON 1925 1933 CHEVALIER JACKSON CHARLES M. B. CADWALADER 1926 1934 W. HERBERT BURK FRANCIS FISHER KANE 1927 1935 GEORGE W. WILKINS ELI KIRK PRICE 1928 1936

ALFRED NEWTON RICHARDS
1937
RUFUS M. JONES AND CLARENCE E. PICKETT
1938

"Do you covet distinction? You will never get it by serving yourself. Do you covet honor? You will get it only as a servant of mankind."

—From Woodrow Wilson's address at Swarthmore College October, 1913.

PROGRAM

(Under the Auspices of The Philadelphia Forum)

Introduction	. Doctor Charles E. Beury President of The Philadelphia Forum
Address by Chairman	. Philip C. Staples, Esquire Chairman, Board of Trustees The Philadelphia Award
Tone Poem, "Finlandia" .	Sibelius The Curtis Symphony Orchestra Alexander Hilsberg, Guest Conductor
Address	. Honorable Francis Biddle Solicitor General of the United States
Prelude to Act I, "Lohengrin"	
Presentation—The Philadelphia	Award Honorable Roland S. Morris
Overture, ''Romeo and Juliet''	

BOARD OF TRUSTEES

PHILIP C. STAPLES CHAIRMAN

EARL G. HARRISON VICE CHAIRMAN

CHARLES G. BERWIND SAMUEL S. FELS

CURTIS BOK SAMUEL S. FLEISHER

Mrs. John Cadwalader Herbert F. Goodrich

Mrs. James Chadwick Collins Livingston E. Jones

 $M \ensuremath{\mathtt{Rs}}.$ John Frederick Lewis, Jr.

Mrs. Thomas Raeburn White

Depository
GIRARD TRUST COMPANY

Secretary

CLARENCE GARDNER

Bach Cantata Festival

St. James's Protestant Episcopal Church 22nd and Walnut Streets, Philadelphia

May 3rd and 4th, 1940

The Philadelphia Bach Festival Chorus

Under the Direction of JAMES ALLAN DASH

Instrumentalists from

The Curtis Symphony Orchestra

SOLOISTS

Sopranos

BARBARBA THORNE ALICE HUFSTADER FLORENCE KIRK

TENORS

STEUART WILSON GEORGE LAPHAM HARRY DANNER ALTOS

VIRGINIA KENDRICK VERONICA SWEIGART ANNE SIMON

BASSES

EDWARD RHEIN MARK DAWSON LEONARD TREASH

RANDALL WILKINS, Organist

ROBERT B. MILLER, Harpsichord

PROGRAM NOTES BY HENRY S. DRINKER



FRIDAY, MAY 3d—8:15 P. M.

CANTATA No. 198—The Trauerode (see p. I of Insert).

CANTATA No. 65—"From Sheba shall many men be coming" (see p. II).

CANTATA No. 79—"God the Lord is Sun and Shield" (see p. III).

SATURDAY, MAY 4th—4:30 P. M.

CANTATA No. 4—"Christ lay by death enshrouded" (see p. IV).

CANTATA No. 6—"Bide with us" (see p. V.).

CANTATA No. 64—"See ye! Behold what love" (see p. VI).

SATURDAY, MAY 4th-8:15 P. M.

THE MAGNIFICAT—(See p. VII.)

CANTATA No. 27—"Who knows how near is my last hour" (see p. VIII).

CANTATA No. 50-"Now is the Hope and the Strength."

After the performance of each of the Cantatas, except the last, the audience will rise and sing, with the Chorus and Orchestra, the appropriate Chorale, reproduced in the Insert in the middle of this pamphlet.

There will, of course, be no applause.

THE PHILADELPHIA BACH FESTIVAL SOCIETY

In the fall of 1931 James Allan Dash, with a small group of Bach enthusiasts, founded the Bach Society of Delaware County. Initially it comprised 25 singers. Its stated purpose was "to study and to perform the choral masterpieces of Johann Sebastian Bach, particularly the lesser known works".

The first public performance was in an Upper Darby church and comprised the three Cantatas, "Sleepers Wake" (Cantata No. 140), "The Sages of Sheba" (No. 65), and "God's Time is Best" (No. 106), with accompaniment of organ and volunteer instrumentalists. While during its early days the Society took part in the performance of works of other masters, of late years it has devoted itself exclusively to Bach's Church Cantatas.

In June 1938, the Conductor, James Allan Dash, was the recipient of a grant-in-aid by the Carnegie Corporation to enable him to go to Leipsic, the fountain-head of Bach tradition, and study Bach there with Dr. Karl Straube, the Cantor of the St. Thomasschule, the position occupied by Bach himself from 1723 to 1750.

During his year under Dr. Straube,—recognized as perhaps the greatest living authority on the interpretation of Bach's Church Cantatas,—Mr. Dash studied, exhaustively, upwards of 70 Cantatas. Returning to Philadelphia in the fall of 1938, fired with renewed zeal for Bach and with added determination to present his music in accordance with authentic tradition, Mr. Dash secured the necessary funds and support to prepare the three performances comprising the 1939 Festival, which he had planned in Leipsic.

On Friday evening, May 5, 1939, the performance comprised the three Cantatas, Nos. 140 (Sleepers Wake), I (How Bright and Fair the Morning Star), and 142 (For Unto Us a Child is Born); on Saturday afternoon, May 6, Cantata No. 106 (God's Time is Best), No. 54 (Stand Ye Firm Against All Evil), and No. 180 (Deck Thyself, My Soul, with Gladness); and on Saturday evening, May 6, Cantata No. 21 (My Heart and Soul were Sore Distressed), and Cantata No. 11 (Praise to God on High in Heaven).

The enthusiasm of singers, orchestra, and audience (several hundred had to be turned away on each of the two days, owing to lack of seating space) made it apparent that the Bach Festival should become a permanent feature of Philadelphia's musical life. A grant was ac-

cordingly secured from two of the Foundations to enable Mr. Dash to give up his position in Reading, move permanently to Philadelphia, and devote the major part of his time to the development of the Bach Chorus and Festival. The Bach Society of Delaware County and the Bach Choir of Philadelphia were merged into The Philadelphia Bach Festival Society, legally organized to provide for both Singing and Sustaining Members. For this season, subscriptions have been received from the Sustaining Members, to whom will be allotted reserved seats for the three 1940 performances, to the extent of the seating capacity. The balance of the expense of the 1940 Festival is underwritten by a small group of enthusiasts. Mr. Dash has never received any compensation (except for the Foundation grants referred to).

THE 1940 FESTIVAL AND PLANS FOR THE FUTURE

Bach's Sacred Cantatas were always performed by Bach in Church, as part of a Church Service. They can command the necessary atmosphere only when heard in Church. By the great courtesy of Dr. Mockridge, Dr. Priest, and the vestry, St. James's Church has been made available for the present performances, as it was for the Festival in 1939.

For this Festival, we have the cooperation of members of the Curtis Institute Orchestra and of eminent soloists. The nine Cantatas chosen for performance are among the most beautiful of the 199 Church Cantatas of Bach which have come down to us. The Chorus, the Soloists, and the Orchestra have studied them with Mr. Dash, not only with thoroughness and intelligence, but with the cumulative enthusiasm which the actual participation in Bach's music engenders and which is bound to communicate itself to the hearers.

Mr. Robert B. Miller, who will play the Harpsichord at the Festival, has been the Accompanist at rehearsals and has been untiring in his devotion and able assistance in preparing the performances.

The Hammond Organ, used to accompany the Chorus, is by courtesy of John Wanamaker. The Harpsichord is loaned by N. Stetson & Co.

When the Chorus met last fall for the first rehearsal of the works to be done at this Festival, there were approximately 200 applicants. Since the Chorus has been restricted to 150 singers, there has developed a considerable waiting list. With this waiting list as a nucleus, and with other applicants for the Chorus who will be continually applying and members of the present Bach Chorus who crave even more choral singing, it is proposed, at the conclusion of the present Festival, to form a

second chorus which will at once begin rehearsals * for a two-day Schubert Festival in February 1941. This chorus will perform, with an appropriate orchestra, a number of choral works by Schubert, including the Masses in Ab and Eb. These magnificent works have, it is believed, never before been heard in Philadelphia, although they are on a par with the Schubert symphonies which are so well known.

With the second chorus we will plan to have a Mozart Festival in February 1942.

Thereafter, we hope to maintain the two choruses, each working toward an annual Choral Festival. That held the first week in May will always be a Bach Festival; the other Festival, held in February, will on each occasion perform the works of one composer,—February 1941, Schubert; February 1942, Mozart; February 1943, perhaps Brahms; February 1944, perhaps Handel; etc. Eventually it may be even possible to organize a third chorus for an annual Festival in November.

The development of the Bach chorus has convinced us that there is no musical experience more thrilling or satisfying than the intensive study by the singers of a group of the major works of one composer. We are also convinced that there is a large section of the music-loving public of Philadelphia which is seriously interested in hearing the masterpieces of choral music, which, comparatively speaking, have been neglected in Philadelphia.

THE WORKS PERFORMED AT THIS FESTIVAL

Of the nine works in the present programs (all of which were composed during the first 17 years of Bach's Cantorship at Leipsic), two,—Nos. 4 and 27,—are Choral Cantatas, in which one or more of the movements are based on an old Choral Melody. These melodies were very familiar to the congregations of Bach's time, who could readily recognize them amid the maze of Bach's counterpoint. In performing them, we sing the simple Chorale first, so as to give our audience at least an approximation of the familiarity which Bach could take for granted. Before the performance of Cantata No. 4 and of No. 27, the Organist will play the Choral Preludes by Bach based on these Chorales.

^{*} Monday evenings, 8 o'clock, at 1617 Spruce Street, Philadelphia. Rehearsals will be held from May 6 to June 17, inclusive. After the summer vacation the chorus will resume activity September 16. The Bach Chorus will begin rehearsals for the 1941 Festival September 17 (same place), and meet every Tuesday evening (8 o'clock) thereafter.

In the case of four of the Cantatas (Nos. 65, 79, 6, 64), while they contain no chorus based on a Choral Melody, they all have one or more of these old Lutheran Chorales, in simple form and in Bach's harmonization, inserted between the other movements.

Of Cantata No. 50 we have but a single movement (probably there were other movements which have been lost) in the form of a magnificent double fugue, with large orchestral accompaniment.

The Magnificat is sung in Latin, the other works in English.

With Bach, the text of his vocal works was of the utmost importance. Constantly we find the emotional content of his music changing with the text, phrase by phrase, and often word by word. It is, however, believed to be much more feasible for the average American chorus and audience to appreciate the significance of a Bach Chorus, Vocal Solo, or Duet when sung to English words, provided the translation does not alter Bach's musical phrasing and is always careful to preserve the juxtaposition of significant passages in the text to the corresponding musical phrases. In the performance of seven of the Cantatas, Mr. Dash will use translations which I have made in an endeavor to present readily the meaning of the text, while adhering to Bach's phrasing, emphasis, and accents. Also, in the case of numbers obviously derived from Bible passages, I have attempted to cut back, as far as possible, to the words of the English Bible, instead of translating into English "verse", the paraphrase, in German "verse", of the Lutheran Bible, which formed most of Bach's texts.

Discriminating critics will find frequent discrepancies in the English translations presently quoted. They must remember that these English words are not made as poetry, but to go into the subtle ryhthmic patterns of this particular music, the music being always of first importance. It is much easier to change Bach's musical rhythms than it is to find English words which will exactly fit into them. The fault of many translations is that, in order to make their verses look and sound smooth and pretty, the translators frequently take it upon themselves to make convenient alterations in Bach's rhythm or musical diction, which is wholly contrary to my canons of musical ethics.

Cantata No. 198

The Trauerode

The Trauerode, also known as Cantata No. 198, was composed by Bach for the memorial service of Queen Christiane Eberhardine of Saxony, who died September 7, 1727. The service was held in St. Paul's Church at Leipsic on October 17th. The text for the Ode, by J. C. Gottsched, as well as the music by Bach, were specially commissioned by Hans Carl von Kirchbach, the organizer of the ceremony. The fact that this commission was given to Bach instead of to Görner, the regular musical director at the Church, caused quite a ruction.

At the close of Bach's autograph score stand the words "SDG (So Danke Gott) ao 1727. d Oct. 15 J. S. Bach". There were thus but two days between the completion of the composition and the performance, for the copying of the parts and the rehearsal!

Forkel, Bach's first biographer, was enchanted with the music of the Trauerode. "The choruses of this work", he says, "are so delightful that he who has begun to play one of them, will never quit till he has finished it" (p. 61, English Edition, 1920).

Spitta says that it is "one of Bach's finest works"; also that the Weimar Cantata, "Komm du süsse Todesstunde" (No. 161) is an "undeveloped sketch" for this work. Wilhelm Rust, the distinguished editor of the Bachgesellschaft from 1860 to 1881, has proved that the music from the Trauerode was adapted by Bach to a St. Mark's Passion. The text of this St. Mark's Passion was written for Bach by "Picander" in 1731. The music has unfortunately been lost. Rust also added to the Trauerode, for the Bachgesellschaft Edition, a new poetical version of Gottsched's text, for All Souls' Day, since every performance of the Traucrode cannot be given in memory of Queen Christiane Eberhardine. The text here used is the English version by George L. Osgood of Rust's text.

The Ode opens with an impressive chorus, asking the Father for hope and comfort in sorrow.

Then comes a short Recitative by the Tenor, "All flesh is grass", and "death must surely come", followed by an Aria for Soprano.

In Rust's Edition he inserted five splendid Bach Chorales between the verses of the text, and a sixth at the end. Five of these are sung in the present performance. The first, "Es ist gewisslich an der Zeit" (melody by Jos. Klug, 1525, Bach's Choralgesänge, B. & H. Edition, Nos. 262, 263), follows the Soprano Aria. The second, "Wer nur den lieben Gott lässt walten", is the same as that on which is based the open-



JOSEF HOFMANN

Benefit for Commission for Polish Relief



Chartered 1836

GIRARD TRUST COMPANY EXPANDS ITS COMMERCIAL BANKING FACILITIES

We have broadened the services of our Commercial Department to include:

- 1. Lines of credit to business enterprises on an unsecured basis.
- 2. Loans secured by marketable merchandise in public warehouse, or secured under the field warehousing plan.
- 3. Special arrangements for financing specific commercial transactions.

These are in addition to our regular loan activities, and further details respecting them will gladly be furnished upon request.

JAMES E. GOWEN, President

GIRARD TRUST COMPANY

BROAD AND CHESTNUT STREETS

PHILADELPHIA

Member Federal Deposit Insurance Corporation

ALL FOR your



The thrilling adventure of being made lovelier the Elizabeth Arden way awaits you at the Elizabeth Arden Salon.

FOR YOUR FACE . . . the new Firmo-Lift Treatment or the wonderful Intra-Cellular Treatment or the new All-Day Make-up.

FOR YOUR FIGURE . . . an Hour-Glass Treatment, to sculpt your body—exercise . . . posture correction . . . massage.

FOR YOUR HAIR . . . Elizabeth Arden's marvelous, new Velva Cream Permanent Wave. A beautiful Coiffure.

FOR YOUR HANDS . . . An Elizabeth Arden Manicure.

Elizateth Anden

251 SOUTH SEVENTEENTH STREET . PHILADELPHIA . PENNYPACKER 5847

Catherine field Comby.

DECORATIONS

C. F. Comly, President RITTENHOUSE 1572-1573

1805 WALNUT STREET PHILADELPHIA, PA.

To You and You:

Money has been raised through contributions, concerts, etc., by our Commission for Polish Relief. This money has been sent to the American Representatives in Relief Centers in Roumania, Lithuania and Hungary to care for the 1,200,000 Polish refugees who fled to these countries.

To date \$32,750 has been sent from Philadelphia. We have found it takes approximately 9c a day to feed, clothe, and administer medical aid to one adult and approximately 11c a day to care for one child. This makes a total expenditure of \$9,000,000. a month.

But don't feel helpless before this stupendous figure. Your check no matter how small will bring relief. Won't you send it today? (The attached blank is for your convenience.) Or call Pennypacker 7793 and say you want us to see that some of your pin money is going to do a man's size job.

Mary Bok

BEAUTY

IS THE HALLMARK OF

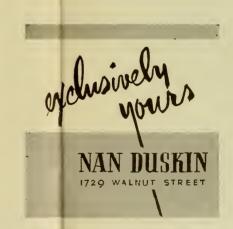
BACHRACH

PORTRAITS OF WOMEN



BACHRACH

Portrait Photographers Since 1868 1611 WALNUT STREET



COMMISSION FOR POLISH RELIEF, Inc. 1720 Locust Street, Philadelphia, Pennsylvania

I enclose herewith \$______ to bring food and shelter to Polish refugees.

NAME

Address....

Сіту

... STATE

Make checks payable to Commission for Polish Relief, Inc.

McCLEES GALLERIES

1615 WALNUT STREET

Oil Paintings, Old and Modern

WE RESPECTFULLY INVITE YOUR ATTENTION TO OUR COMPLETE FACILITIES, FOR THE RENOVATION OF PAINTINGS AND APPROPRIATE FRAMING.

ESTABLISHED 1845

RITTENHOUSE 3952



STEINWAY

USED EXCLUSIVELY BY

Josef Hofmann

In over 90% of public concerts in the United States, the piano used is the Steinway. A greater proportion of famous artists, young and old, choose the Instrument of the Immortals today than ever before in its significant history.

N. STETSON CO.

1611 CHESTNUT ST., PHILA.

____ SINCE 1840 ____ 100th ANNIVERSARY







PHILADELPHIA

OUR TRANSFORMATIONS, BOB-WIGS AND OTHER HAIR-GOODS IMPORTED AND MADE IN OUR OWN ATELIER ARE KNOWN TO BE PERFECT IN FITTING, COLOR-MATCHING, ELEGANT AND STYLISH.

Mr. Ernest and Mr. Molden will gladly advise you in any question about a new Hairdress, Permanent-Waving, Hair-cutting, Hair-Tinting or Scalp-Treatments.

Tel.: LOC. 4602

ERNEST & MOLDEN

132 S. 18th Street

EST. 1897

PENNYPACKER 1111

CHARLES CHALK COMPANY CATERERS

1638 PINE STREET

ORCHESTRA

PHILADELPHIA

PROGRAMME I

A Roman Carnival. Overture

Hector Berlioz

H

PIANO AND ORCHESTRA Concerto No. 1 in E minor

Frédéric Chopin Allegro maestoso

Romance. Larghetto Rondo, Vivace

LUNCHEON

MABEL McCALLIP

RIDGE AND

BUTLER PIKES

PENNSYLVANIA

DINNER

CONSHOHOCKEN

ANDORRA INN BUILT IN 1756

TEA

BADMINTON COURT

Conshohocken 598 or 607

Mowbray

FLOWER SHOPPE

**

224 So. 17th Street

STORES PENN ATHLETIC CLUB 1721 Locust Street

WARWICK HOTEL

PHILADELPHIA

ANTONELLI

EVERO

PHOTOGRAPHER

10 SOUTH 18th STREET PHILADELPHIA, PENNA.

LOVELY ELEANOR BEARD HAND-OUILTED THINGS FOR ENGAGEMENT, WEDDING OR

TRAVEL PRESENTS

CHAISE SETS, COMFORTERS, PILLOWS, NEGLIGEES, TRAVEL CASES, BLANKETS

Elsa McCauslan

1618 LATIMER STREET

1/2 block South of Locust KIN. 0797

☆ BOOKS

☆ BOOKS

At SESSLER'S you will find experts equipped to help you in all fields of your Book Interests

SESSLER'S BOOKSHOP

DO YOU WISH TO KEEP UP WITH THE NEW BOOKS? COME TO SESSLER'S

> Are you forming a Library? SESSLER'S will help you

Are you a collector of First Editions? SESSLER'S long experience will be of invaluable service to you

☆ BOOKS

1310 WALNUT STREET, PHILADELPHIA



Not just the service, the unusual facilities, the many little exclusive features, the location, or even the beautifully planned rooms with their many windows and large closets. It's all of these things together that make The Barclay so desirable.



QUALITY PLANT MATERIAL FOR 54 YEARS

Andorra Nurseries

INC.

CHESTNUT HILL—PHILADELPHIA

ESTABLISHED 1886

ARTHUR T. MURRAY, MANAGING DIRECTOR

THOS. C. FLUKE COMPANY

MITCHELL FLETCHER CO.

Grocers for over 100 Years

MAIN STORE

SOLO PIANO

1732 CHESTNUT STREET

PHILADELPHIA

M A MENNA

FANCY FRUITS, PRODUCE AND GROCERIES

1719 LOCUST ST.

Ш

Polonaise in A major..... Mazurka in C major.....

Berceuse in D flat major.... Scherzo in B flat minor

THOMAS J. SHANAHAN

BELL PHONE: RITTENHOUSE 6216

COMMERCIAL STATIONERY PRINTING - ENGRAVING

1809 MARKET STREET

PHILADELPHIA

BAND AND ORCHESTRA

INSTRUMENTS

Everything Musical 1613 Chestnut St.

IV

PIANO AND ORCHESTRA

Chromaticon. A symphonic dialogue for piano and orchestra Michel Dvorsky

Chopin

Steinway Piano

ARTHUR SUSSEL

ANTIQUE BUYER AND

APPRAISER



☆

PEN. 4064 18TH AND SPRUCE STREETS

PHILADELPHIA

Branch-1526 Walnut Street PEN. 7624

KURT H OLK INC TYPOGRAPHERS for better advertising THIRTY-FIVE NORTH TENTH STREET

WALnut 2176 • RACE 4766



"I never like to pass by J. Franklin Miller without stopping. It's a fascinating place to browse around."

-A GENTLEMAN

MOST FOLKS think that a man in a housewares store is like a bull in a china shop. We've disproved the theory. Men like to browse around and shop at J. Franklin Miller's.

Our complete line of Case Concave Cutlery is especially appreciated

by every man. After all, it's the man who does the carving.

Most men think of the Closet Shop as distinctly a woman's department. Yet, what man wouldn't like hangers that keep his clothes in shape? Tie racks that keep his ties neat, unwrinkled and easily accessible. A valet rack that keeps his clothes in one place—he can dress in a hurry.

In every section of the store there is something that will appeal to men.

The Ladies Like To Shop Here Too

Why? Because everything in the store is arranged for their convenience. They are assured of courteous and efficient service. They know we are constantly looking for new ways in which we can serve them.

At J. Franklin Miller's they find the best and latest in housewares. Cooking utensils that enable them to get dinner in a jiffy. Smart bathroom conveniences and accessories that make closets beautiful as well as efficient.

You'll like J. Franklin Miller, too. Why not stop in the next time you are on Chestnut Street, even if it's just to browse around and look at the new gadgets on our Gadget Board.

If you are not on our mailing list, send for our new Spring catalogue.



Ofine Housewares.



Monday, October 16, 1939 - 4:00 to 4:30 P.M.

THE CURTIS STRING QUARTET

JASCHA BRODSKY, Violin CHARLES JAFFE, Violin MAX ARONOFF, Viola CRLANDO COLE, Violoncello

I

Quartet, Opus 64, No. 5 in D major (Lark)

HAYDN

Allegro moderato Adagio cantabile Menuetto Finale

H

Second movement from Quartet in A minor, Opus 29 SCHUBERT
Andante

Ш

Third movement from Quartet in E flat major

DITTERSDORF

Allegro-





Monday, October 23, 1939 — 4:00 to 4:30 P.M.

FREDERICK VOGELGESANG, Violin

Gavotte in E major	BACH-KREISLER
Andante from Sonata No. 3 in A minor	Bach-Siloti
Fugue from Sonata No. 5 in C major (for Violin ale	one)Bach
Etude-caprice	utzer-Kaufman
Polichinelle	Kreisler
Caprice No. 24	Paganini-Auer

VLADIMIR SOKOLOFF, Accompanist



Monday, October 30, 1939 - 4:00 to 4:30 P. M.

JORGE BOLET, Pianist

Three intermezzi, Opus 117 BRAHMS

E flat major

B flat minor

C sharp minor

Sonata in E flat, Opus 81a BEETHOVEN

Les adieux—Adagio. Allegro

L'absence—Andante espressivo

Le retour—Vivacissimamente



Monday, November 6, 1939-4:00 to 4:30 P. M.

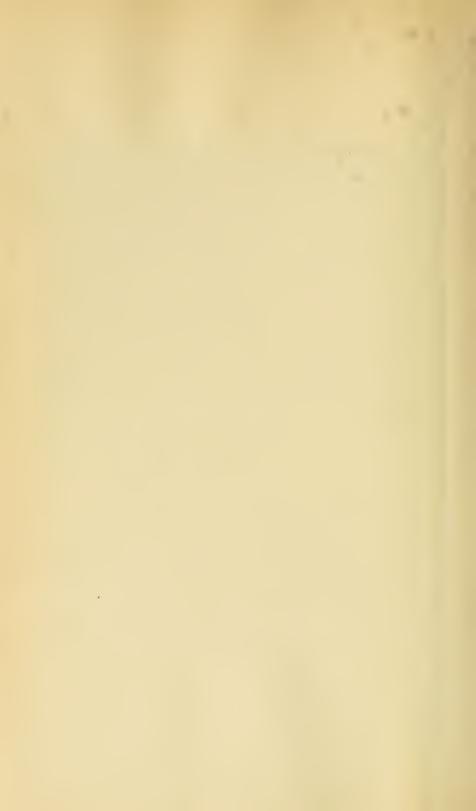
NATHAN STUTCH, Violoncellist RALPH BERKOWITZ, Pianist HILDA MORSE, Soprano EUGENE BOSSART, Accompanist

I

Tille wild become into	
in E minor, Opus	38 Brahms
Allegro	non troppo
Allegre	tto quasi menuetto
	Nathan Stutch
	Ralph Berkowitz
	II
Das verlassene Mägdl Nimmersatte Liebe	cin }Hugo Wolf
La Chevelure	Debussy
Mandoline)	Hilda Morse

COLUMBIA BROADCASTING SYSTEM

EUGENE BOSSART



Monday, November 13, 1939 — 4:00 to 4:30 P.M.

ROBERT CORNMAN, Piano VEDA REYNOLDS, Violin NATHAN STUTCH, Violoncello JOHN SIMMS, Piano

I

No. 17 in A flat major No. 16 in G minor

ROBERT CORNMAN

П

VEDA REYNOLDS
NATHAN STUTCH
JOHN SIMMS



Monday, November 20, 1939 — 10:30 to 11:00 P. M.

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, Conductor

I

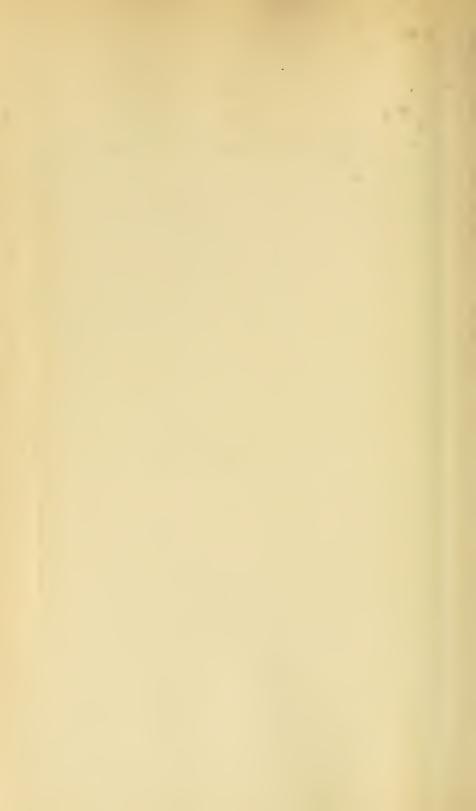
BACH

Prelude in E major

	(Orchestrated by Pick-Mangiagalli)	
	II	
Symphony No	o. 95 in C minor HAY	DN
	Allegro	
	Andante cantabile	

COLUMBIA BROADCASTING SYSTEM

Menuetto
Finale. Vivace



Monday, November 27, 1939 - 4:00 to 4:30 P.M.

NOAH BIELSKI, Violin MORRIS SHULIK, Violin STEPHEN KATSAROS, Viola WILLIAM SAPUTELLI, Violoncello CURTIN WINSOR, Commentator

Comments

CURTIN WINSOR

Quartet in B flat major, Opus 18, No. 6 BEETHOVEN

Allegro con brio Adagio ma non troppo Scherzo. Allegro La Malinconia. Adagio. Allegretto quasi Allegro

> Noah Bielski Morris Shulik Stephen Katsaros William Saputelli



Monday, December 4, 1939 - 4:00 to 4:30 P.M., E.S.T.

I Concerto in G major for two violoncellos, unaccompanied... COUPERIN

Prelude Air Sarabande Chaconne

ESTHER GRUHN Violoncellos

П

Das musikalische Opfer

BACH

Ricercar a 3

JOHN DELANCIE, Oboe CHARLES GILBERT, English Horn SANFORD SHAROFF, Eassoon RALPH BERKOWITZ, Cembalo

Canon perpetuus

BURNETT ATKINSON, Flute RAFAEL DRUIAN, Violin TRUE CHAPPELL, Violoncello RALPH BERKOWITZ, Cembalo

Canon a 4

Rafael Druian, Violin Herbert Baumel, Violin Albert Falkove, Viola True Chappell, Violoncello

Ricercar a 6

JOHN DELANCIE, Oboe RAFAEL DRUIAN, Violin CHARLES GILBERT, English Horn ALBERT FALKOVE, Viola SANFORD SHAROFF, Bassoon TRUE CHAPPELL, Violoncello



Monday, December 11, 1939 - 10:30 to 11:00 P.M., E.S.T.

ALFRED MANN, Recorder RAFAEL DRUIAN, Violin MARGUERITE KUEHNE, Violin NATHAN STUTCH, Violoncello

and

STRING ORCHESTRA, Conducted by EZRA RACHLIN

Ι

Larghetto Allegro Larghetto A tempo di gavotti-

ALFRED MANN and STRING ORCHESTRA, conducted by EZRA RACHLIN

II

Vivace. Grave. Allegro Adagio. Allegro. Adagio Vivace. Allegro Pastorale ad libitum. Largo

> Rafael Druian Marguerite Kuehne Nathan Stutch

> > and

STRING ORCHESTRA, conducted by EZRA RACHLIN



Monday, December 18, 1939 - 10:30 to 11:00 P. M., E.S.T.

STRING ORCHESTRA, Conducted by EZRA RACHLIN

I

Brandenburg Concerto No. 3 in G major BACH

Allegro moderato

Adagio

Allegro

 Π

Aus Holbergs Zeit-Suite GRIEG

Präludium Sarabande Gavotte Air Rigaudon



Monday, January 8, 1940 — 4:00 to 4:30 P. M., E.S.T.

PHYLLIS MOSS, Piano ROBERT GROOTERS, Baritone

Ĭ

Sonata in F minor, Opus 57 BEETHOVEN

Allegro assai Più allegro Andante con moto Allegro ma non troppo

PHYLLIS Moss

II

Wenn du zu den Blumen gehst H	. Wolf
Nacht und Träume	HUBERT
Die Lotosblume Sci	UMANN
Rastlose Liebe	HUBERT

ROBERT GROOTERS

EUGENE BOSSART, Accompanist



Monday, January 15, 1940 - 4:00 to 4:30 P.M., E.S.T.

NATHAN GOLDSTEIN, Violin CHARLES LIBOVE, Violin RALPH BERKOWITZ, Piano DONALD HULTGREN, Tenor

I

Sonata	in	E	major	for	two	violins	and	piano	HANDEL
						Ađa	gio		
						Alle	gro		
						Ada	gio		
						Alle	gro		
					Nat	HAN G	ea to	TEIN	

NATHAN GOLDSTEIN CHARLES LIBOVE RALPH BERKOWITZ

Jeg elsker dig (I love thee)

Med en vandlilje (With a waterlily)

En svane (A swan)

Tönerna (Visions)

Sjöberg

The lament of Ian the proud.

Donald Hultgren
Ralph Berkowitz, Accompanist



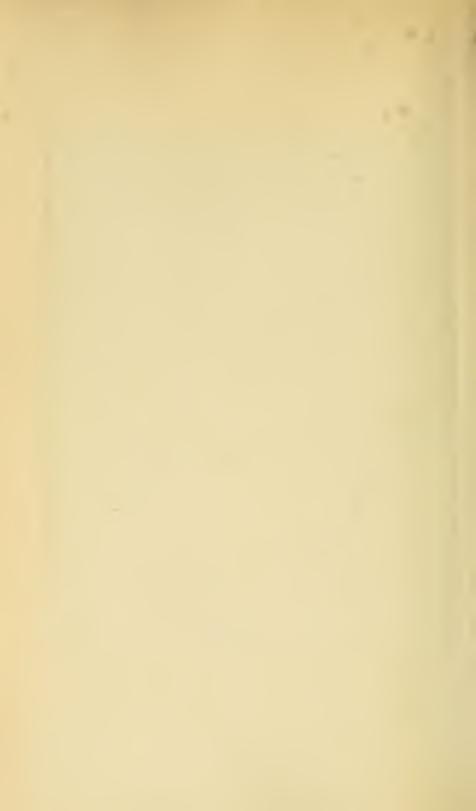
Monday, January 22, 1940 — 10:30 to 11:00 P.M., E.S.T.

BURNETT ATKINSON, Flute LYNNE WAINWRIGHT, Harp

and

ORCHESTRA, conducted by EZRA RACHLIN

I



Monday, January 29, 1940 - 10:30 to 11:00 P.M., E.S.T.

WOODWIND ENSEMBLE, conducted by MARCEL TABUTEAU

I
Variations on the theme "Là ci darem la mano"
from Mozart's "Don Juan" BEETHOVEN
John DeLancie, Oboe
Perry Bauman, Oboe
CHARLES GILBERT, English Horn
II
Sonata RIETI
Allegretto
Adagio doloroso
Vivace ed energico
JORGE BOLET, Piano JOHN DELANCIE, Oboe
ELEANOR MITCHEL, Flute MANUEL ZEGLER, Bassoon
III
Aubade DE WAILLY
Allegro
BRITTON JOHNSON Flute

JOHN DELANCIE, Oboe

(arranged for wind instruments by JOEL SPECTOR)

In old Pekin The forbidden city Fireworks

BRITTON JOHNSON, Flute JOHN KRELL, Flute JOHN DELANCIE, Oboe RALPH GOMBERG, Oboe CHARLES GILBERT, English Horn Joseph White, French Horn JAMES KING, Clarinet

JAMES RETTEW, Clarinet MANUEL ZEGLER, Bassoon SANFORD SHAROFF, Bassoon DAVID HALL, French Horn



Monday, February 5, 1940 — 4:00 to 4:15 P.M., E.S.T.

ELEANOR MELLINGER, Harp

Impromptu-Caprice	PIERNE
Chanson de Guillot Martin	PERILHOU
Pirouetting Music Box	Salzedo



Monday, February 12, 1940 - 4:00 to 4:30 P.M., E.S.T.

MITCHEL LURIE, Clarinet

JACOB KRACHMALNICK, Violin

PAUL SHURE, Violin

JEROME LIPSON, Viola

NATHAN GERSHMAN, Violoncello

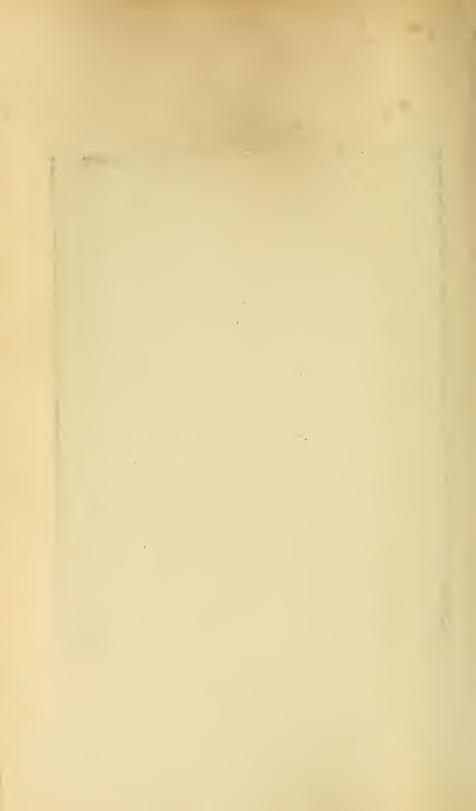
1



Monday, February 19, 1940 — 10:30 to 11:00 P.M., E.S.T.

MADRIGAL CHORUS, conducted by MR SAMUEL BARBER

(5) (6) (4)	Ave Maria Il est bel et bon Era l'anima mia	Josquin de Prés Passereau Monteverdi
(2) (3) (1)	Adieu, sweet Amarillis	II WILBYE MORLEY PHILIPS
	:	ш
	for men's cho	p (first performance) BARDER rus and kettledrums
	DAVID STEPI	ENS, Tympani
		and string quartet
	Baruch Altman, V <i>iolin</i> Herbert Baumel, V <i>iolin</i>	Julius Weissman, <i>Viola</i> Nathan Stutch, <i>Violoncello</i>



Monday, February 26, 1940 — 10:30 to 11:00 P.M., E.S.T.

THE CURTIS SYMPHONY ORCHESTRA

and

CHORUS

Conducted by

FRITZ REINER

Utrecht	Jubilate	(1713)	 HANDEL
			(1685-1759)

- I "Oh, be joyful in the Lord"
- II "Serve the Lord with gladness"
- III "Be ye sure that the Lord He is God"
- IV "Oh, go your way into his gates with thanksgiving"
- V "For the Lord is gracious"
- VI "Glory be to the Father"
- VII "As it was in the beginning"



Monday, March 11, 1940 - 4:00 to 4:30 P.M., E.S.T.

JACOB KRACHMALNICK, Violin
LOUIS SHUB, Piano

Perpetuum mobile, Opus 34, No. 5 RIES

Sonata for violin and piano FRANCK

Allegretto ben moderato

Allegro

Recitativo—fantasia

Allegretto poco mosso



Monday, March 18, 1940 - 4:00 to 4:30 P.M., E.S.T.

REBA ROBINSON, Harp
NATHAN STUTCH, Violoncello
BURNETT ATKINSON, Flute
THOMAS PERKINS, Baritone
JAMES COSMOS, Baritone
IRVIN BUSHMAN, Baritone
NORMAN ROSE, Tenor
RALPH BERKOWITZ, Accompanist

Mirage
Idyllic poem
Inquietude

REBA ROBINSON

II

"Let the fifes and the clarions"
from the "Fairy Queen"
PURCELL
THOMAS PERKINS and JAMES COSMOS

The angler song
LAWES
NORMAN ROSE and IRVIN BUSHMAN
Sound the trumpet
THOMAS PERKINS and JAMES COSMOS

III

La laborde: Rondement.....
La boucon: Andante
L'agaçante: Rondement.....

and Burnett Atkinson

Columbia Broadcasting System

REBA ROBINSON, NATHAN STUTCH



Monday, April 1, 1940 - 4:00 to 4:30 P.M., E.S.T.

CLARENCE SNYDER, Organ MILTON WOHL, Violin LOUIS SHUB, Piano

Ι

Chorale Prelude:	Васн	
Alle Menschen müssen sterben		
Fugue in G minor (Great)	Васн	
CLARENCE SNYDER		

 Π

Concert sonata	after	Pugnani	SCALERO
Andantino			
Adagio			
Moderato,	ma co	n spirito	

MILTON WOHL LOUIS SHUB



Monday, April 8, 1940 - 4:00 to 4:30 P.M., E.S.T.

T

Allegro Andante cantabile Allegro

EILEEN FLISSLER, Piano BARUCH ALTMAN, Violin NATHAN STUTCH, Violoncello

II

Serenade in D major, Opus 25, for Flute, Violin and Viola BEETHOVEN

Entrata. Allegro Tempo ordinario d'un menuetto Andante con variazioni

ELEANOR MITCHEL, Flute SOLOMON OVCHAROV, Violin PHILIP GOLDBERG, Viola



Monday, April 15, 1940-10:30 to 11:00 P.M., E.S.T.

STRING ORCHESTRA

conducted by Alexander Hilsberg

> Prelude. Allegro energico e pesante Dirge. Andante moderato Fugue. Allegro

assisted by JORGE BOLET, Piano



Monday, April 22, 1940-10:30 to 11:00 P.M., E.S.T.

CHAMBER CRCHESTRA conducted by David Stephens

NOAH BIELSKI, Violin

Ι

Canzonetta, Opus 62A.....SIBELIUS

II

Concerto No. 4 in D major (K 218)......Mozart
Allegro
Andante cantabile
Rondeau. Andante grazioso

NOAH BIELSKI, Violin



Wednesday, April 24, 1940 10:30 to 11:00 P.M., E.S.T.

MADRIGAL CHORUS
conducted by
Mr Samuel Barber
and
Dr Randall Thompson

I

A stopwatch and an ordnance map . SAMUEL BARBER (for men's chorus and kettle drums)

(first radio performance)

DAVID STEPHENS, Tympanist

П

Americana RANDALL THOMPSON (for mixed chorus)

May every tongue
The staff necromancer
God's bottles
The sublime process of law enforcement
Loveli-lines

EUGENE BOSSART, Accompanist



Monday, April 29, 1940 - 4:00 to 4:30 P.M., E.S.T.

CURTIS SYMPHONY ORCHESTRA

FRITZ REINER, Conductor

I

Prelude to Act III of LohengrinWAGNER
First movement of the Second Symphony THOMPSON Allegro
The Earl of Oxford's March BYRD-JACOB
Scherzo from Octet, Opus 20 MENDELSSOHN
Roman carnival overture Berlioz



THE CURTIS INSTITUTE of MUSIC

SEVENTH COMMENCEMENT AND CONFERRING OF DEGREES



CASIMIR HALL

Friday, May the tenth

One Thousand Nine Hundred and Forty at Three o'clock in the Afternoon



Order of Ceremonies

+

Organ Prelude

Prelude and Fugue in E minor (Cathedral)......J. S. Bach

ALEXANDER McCurdy, Mus.D.

Order of Ceremonies

÷

Graduate Procession

Invocation

The Reverend Alexander MacColl, D.D.

Hymn

Prayer of Thanksgiving......Netherland Folk-Song arr. by Kremser

Introduction

Director RANDALL THOMPSON, A.M., Mus.D.

Address

Walter Damrosch, Mus.D.

"Our Musical Future"

Awarding of Diplomas of The Curtis Institute of Music

Conferring of Degrees in Course

President Mary Louise Curtis Bok, Mus.D., L.H.D. Director Randall Thompson

Hymn-The Star-Spangled Banner

Benediction

Graduate Recession

Finale from "Grande pièce symphonique".....CÉSAR FRANCK

DIPLOMAS OF THE CURTIS INSTITUTE OF MUSIC

÷

Piano Thelma Cohen

Accompanying Louis Shub

Voice

ROBERT E. GROOTERS

HILDA MORSE

Violin

Noah Bielski Zelik Kaufman RUTH LUCILLE GRISZMER
MILTON JACQUES WOHL

Viola

BERNARD MILOFSKY (in absentia)

Double Bass

FERDINAND MARESH

HENRY PORTNOI

HARRY THEODORE SAFSTROM

Organ

HENRY KASEMAN BEARD, A.B. (Pennsylvania State College) RICHARD IRVEN PURVIS James Bernard Williamson, Jr., A.B. (University of North Carolina)

Harp

Lynne Wainwright

Composition Lela Mäki

Conducting
WALDEMAR DABROWSKI

Composition and Conducting
LUKAS FOSS

Conducting, Tympani and Percussion
DAVID GLENN STEPHENS

Flute Britton G. Johnson Oboe John Sherwood de Lancie

English Horn Charles Everett Gilbert

Bassoon
Manuel Zegler

Trumpet
Joseph E. Fischer
Leo A. Gomberg
James Joseph Tamburini

Trombone Howard Cole (in absentia) GEORGE ANDREW GARSTICK

Tuba James Martin Emde

DEGREES IN COURSE

+

Bachelor of Music—in Piano
FLORENCE FRASER

Master of Music—in Composition
André Constant Vauclain

Thesis: An April Overture for full orchestra

Marshal

HANS WOHLMUTH, Ph.D. (Vienna)

Assistant Marshals

JORGE BOLET, MUS.B.

Lester Englander, A.B. (University of Pennsylvania); Mus.B.



LIST OF CONCERTS

FACULTY RECITALS

Casimir Hall

First...Mr. Efrem Zimbalist, Violinist
January 24, 1940

Second...Mr. Steuart Wilson, Tenor
February 12, 1940

Third...Madame Elisabeth Schumann, Soprano
February 15, 1940

Fourth...Dr. Alexander McCurdy, Organist
February 21, 1940

Fifth...Madame Eufemia Gregory, Soprano
March 5, 1940

Sixth...Mr. David Saperton, Pianist
March 26, 1940

Seventh..Mr. Jorge Bolet, Pianist

April 27, 1940



STUDENTS' CONCERTS

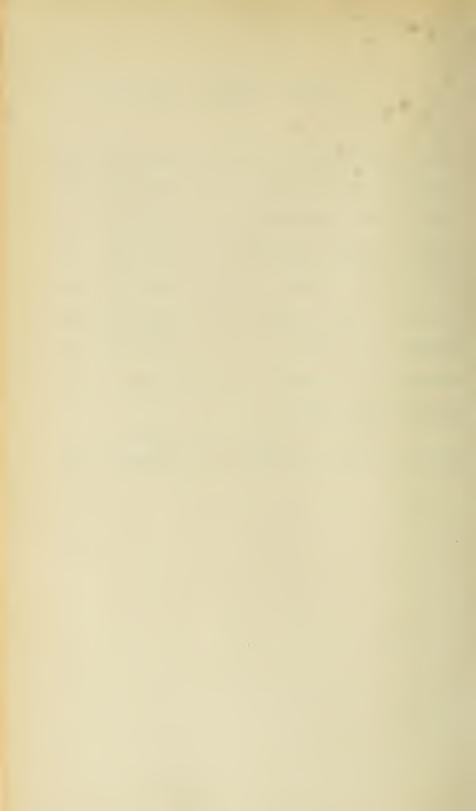
Casimir Hall

Student	of	Madame Vengerova (Zadel Skolovsky)December 3,	1939
Student	of	Mr. Salzedo (Lynn Wainwright)December 5,	1939
Students	of	Mr. SalzedoDecember 12,	1939
Students	of	Dr. WohlmuthJanuary 31,	1940
Student	of	Madame Vengerova (Sol Kaplan)February 8,	1940
Student	of	Mr. Zimbalist (Noah Bielski)March 4,	1940
Students	of	Mr. SalzedoMarch 11,	1940
Student	of	Mr. Saperton (Abbey Simon)March 14,	1940
Students	of	Mr. ZimbalistMarch 27,	1940
Students	of	Mr. TorelloMarch 29,	1940
Students	of	Mr. SapertonApril 8,	1940
Students	of	Madame SchumannApril 9,	1940
Student o	of N	Mr. Zimbalist (Frederick Vogelgesang)April 11,	1940
Students	of	Mr. SalmondApril 16,	1940



STUDENTS' CONCERTS (continued)

Students	of	Dr. BaillyApril 17, 1	940
Students	of	Mr. HilsbergApril 18, 1	940
Students	of	Mr. TabuteauApril 19, 19	940
Students	of	Madame VengerovaApril 25, 19	940
Students	of	Mr. KaufmanApril 26, 19	940
Students	of	Madame GregoryApril 30, 19	940
Students	of	Dr. BaillyApril 30, 19	940
Students	of	Dr. WohlmuthMay 2, 19	940
Student	of	Dr. McCurdy (Richard Purvis)May 7, 19	240
		(Ittoriala laivis)	940
Students	$\circ f$	Madame Luboshutz	940



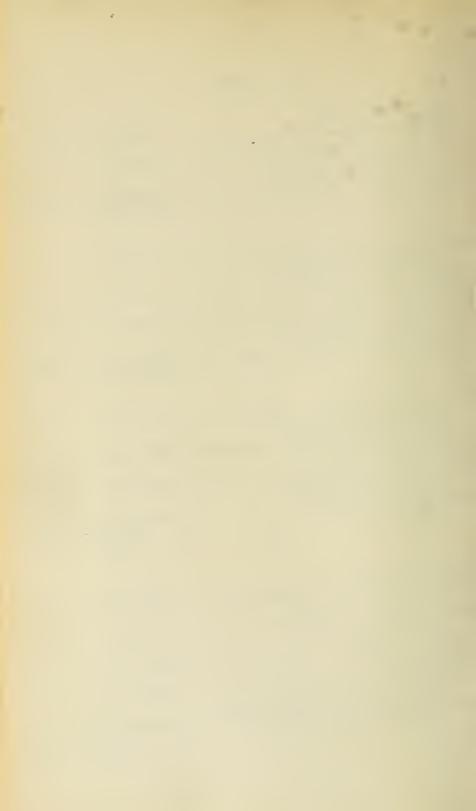
SPECIAL CONCERTS

The Historical Series		
7 concerts(October (November (December (January (February (March (April	27, 8, 19, 20, 15,	1939 1939 1940 1940 1940
Sonata recital by		
Madame Lea Luboshutz, Violinist Mrs. Edith Evans Braun, PianistNovember	10,	1939
Recital of original music for four hands at one piano by Mr. Ralph Berkowitz and Mr. Vladimir SokoloffJanuary	4,	1940
Recital of five Sonatas for		
violoncello and piano by Mr. Felix Salmond, Violoncellist Mr. Ralph Berkowitz, PianistJanuary	10,	1940
The Trappe Family SingersFebruary	16,	1940
Recital by Mr. Sigurd Rascher, Saxophonist Mr. George Robert, PianistMarch	8,	1940
Piano and viola recital by		
Miss Genia Robinor, Pianist Dr. Louis Bailly, ViolistMarch	13,	1940
Sonata recitals by Mr. Adolf Busch, Violinist Mr. Rudolf Serkin, Pianist(April (May (May	28,	1940 1940 1940



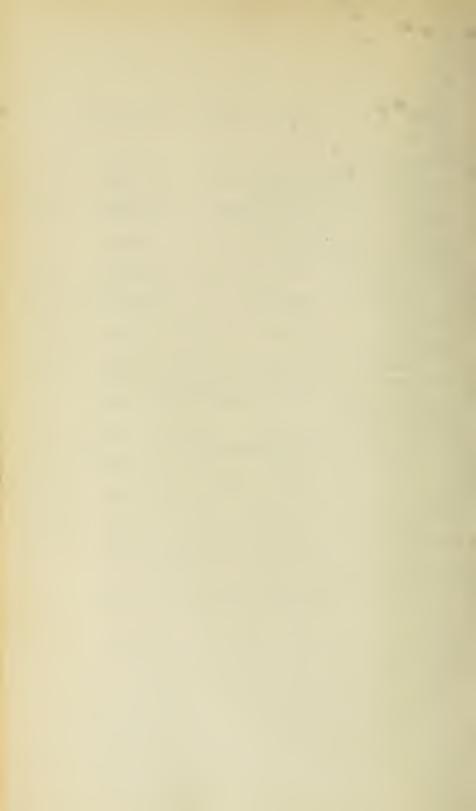
CONCERT COURSE

Wildwood Civic Club,		
Wildwood, New JerseyAugust Foremen's and Supervisors' Club,	22,	1939
Gibbstown, New JerseySeptember		
Lynchburg, Virginia (October	13,	1939
(November	17,	1939
State Teachers College, Kutztown, PennsylvaniaOctober	18.	1939
Woman's Club of Wyncote, Wyncote, PennsylvaniaOctober		
Washington College.		
Chestertown, MarylandOctober Harcum Junior College,		
Bryn Mawr, Pennsylvania(November (February	29.	1939
Junior Octave Club,	,,,	
Norristown, PennsylvaniaNovember	2,	1939
Friends' Select School, Philadelphia, PennsylvaniaNovember	3,	1939
Saint Andrew's School, Middletown, DelawareNovember	4.	1939
University of Delaware, Newark, Delaware(November April	-,	1070
Newark, Delaware(November	11,	1939
(May	9,	1940
Sleighton Farms, Darling P.O., PennsylvaniaNovember	14.	1939
Octave Club, Norristown, PennsylvaniaNovember		
Ursinus College,		
Collegeville, PennsylvaniaNovember Schumann Club,	16,	1939
Wildwood, New JerseyNovember New Jersey State Teachers College	28,	1939
Glassboro, New Jersey(November		
		1940 1940



CONCERT COURSE (continued)

George School,		
George School, PennsylvaniaDecember	9,	1939
Gaston Presbyterian Church,		
Philadelphia, PennsylvaniaDecember	17,	1939
Woman's Club of Allentown, Allentown, PennsylvaniaJanuary	ก	1040
Moorestown High School,	<i>د</i> ,	1940
Moorestown, New JerseyFebruary	22.	1940
The Neighbors,		
Hatboro, PennsylvaniaFebruary	28,	1940
Porch Club,	_	
Riverton, New JerseyMarch	5,	1940
Pemberton Music Club, Pemberton, New JerseyApril	0	1040
The Sommerville Committee of Swarthmore	٥,	1940
College, Swarthmore, PennsylvaniaApril	18.	1940
Holmquist School,	,	
New Hope, PennsylvaniaApril	20,	1940
The Rotary Club of Wilmington,		
Wilmington, DelawareApril	23,	1940
New Jersey School Women's Club, Trenton, New Jersey	Λ	1040
Emilie Krider Norris School,	4,	1940
Philadelphia, PennsylvaniaMay	8.	1940
Review Club of Oak Lane,	- /	
Oak Lane, Philadelphia, PennsylvaniaMay	15,	1940
New Century Club,		
Wilmington, DelawareMay	15,	1940



SPECIAL CONCERT COURSE

(Programs in which Curtis students collaborated)

Princeton University, Proctor Hall, Princeton, New Jersey(November 5, 1 (February 11, 1	
Hagerstown Symphony Orchestra, Hagerstown, MarylandDecember 7, 1	.939
The Philomusian Club, Philadelphia, PennsylvaniaDecember 13, 1	.939
Fifth Annual Concert Abington Senior High School Combined Glee Clubs, Abington, PennsylvaniaMarch 15, 1	.940
Woman's Medical College of Pennsylvania, Philadelphia, PennsylvaniaApril 5, 1	.940
Spring Concert of the Second United Brethern Church, York, PennsylvaniaApril 18, 1	.940
The Little Symphony Society of Philadelphia, PennsylvaniaApril 18, 1	.940
La Salle College Glee Club Annual Concert, Philadelphia, PennsylvaniaApril 19, 1	.940
Junger Maennerchor, Philadelphia, PennsylvaniaMay 10, 1	.940
Roxborough, PennsylvaniaMay 27, 1	.940
Musicale of the First Methodist Church, Haddon Heights, New JerseyMay 28, 1	.940



CONCERTS ELSEWHERE

The Philadelphia Forum, Philadelphia, The Curtis Symphony OrchestraMarch	7,	1940
Bach Cantata Festival, St. James Protestant Episcopal Church, Philadelphia, Pennsylvania(May (May		
Benefit for Commission for the Polish Relief, Academy of Music, Philadelphia, PennsylvaniaMay	13.	1940

RADIO PROGRAMMES

October 16, 1939 to April 29, 1940

Seventh	Commencement a	and	Conferring			
of	Degrees	• • • •		ay	10,	1940

